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Music Clubs Gather In Miami for 28th Biennial Convention

By ARTHUR TROOSTWYK

Miami
THE National Federation of Music Clubs' 28th biennial convention and Five Flags Fiesta, dedicated to the advancement of music, and held here April 20-30, will long be remembered by all who attended the many varied and absorbing events arranged by the zealous committees appointed to do the numerous chores. Headquarters of the convention were the Columbus and McAllister Hotels.

Mayor Abe Aronovitz, of the City of Miami, welcomed the delegates, and responses were made by Mrs. Ada Holding Miller, president; Mrs. Robert W. Roberts, convention chairman; and Mrs. Maurice Honigman, convention vice-chairman. Mrs. Clifton J. Muir, local chairman, was master of ceremonies.

Among the musical events enjoyed by the visiting delegates was a program by the University of Miami Symphony, conducted by John Bitter. Grant Johannesen was the soloist in Saint-Saëns' Fourth Piano Concerto and Ravel's Concerto for the Left Hand, and the program also included the premiere of Paul Creston's "Dance Overture", commissioned by the NFMC for the convention.

Depicting the countries whose flags have flown over Florida, the overture is in four sections; and the rhythms of the Spanish bolero, English country dance, French loured, and the American square dance are in evidence. The composer was present to hear the excellent performance of his expertly composed score.

The opera workshop of the University of Miami, in collaboration with the Junior Opera Guild under the direction of Arturo di Filippi, presented Rossini's "The Barber of Seville". Emerson Buckley conducted the performance, sung in English by Shirley Ward, as Rosina; Joseph Quinlan, as Almaviva; Andrew Gaaney, as Figaro; Emile Renan, as Bartolo; Jan Gbur, as Basilio.

James Melton, tenor, gave the closing recital of the convention, and other recitalists included Nan Merriman, mezzo-soprano, winner of the 1943 Young Artist Auditions; Carol Smith, contralto, winner of the 1951 auditions; John Browning, pianist, who last year won the Steinway Centennial Award; and Stanley Waldo, pianist, winner of the 1954 Stillman-Kelley Scholarship.

Miami's own composer, Mana-Zucca, was at the piano for a program of her compositions, ably as-

sisted by Joan Field, violinist, and Jean Bedetti, cellist. Songs by Mana-Zucca were sung by Marilyn Pearce, soprano; Herbert McGreevy, tenor; Flora Previn, contralto; Harris Carlan, baritone; and Kay Harrison, soprano.

The 60-voice Madison College Glee Club, from Harrisonburg, Va., directed by Edna Trout Shaeffer, sang works by Randall Thompson; T. Tertius Noble, George Hicks, and Gardner Read. An inspiring program of Music of the Faiths was presented by the Inter-Faith Choir, directed by Adelaide Clark Gillet of this city. A musical interlude was also provided by the Seaford Symphonic Choir, of Seaford, Del., directed by Julia H. Wilson. The New Music String Quartet was heard in works by Beethoven, Ravel, and Samuel Barber.

Officers elected for the coming term were Mrs. Ronald A. Dougan, Beloit, Wis., president; Mrs. C. Arthur Bullock, Canton, Pa., vice-president; Mrs. Frank Freeto, Pittsburg, Kan., treasurer; Mrs. J. A. Alexander, Florence, Ala., recording secretary; and Mrs. R. A. Herbruck, Dayton, Ohio, corresponding secretary.

Scroll to Mrs. Miller

Mrs. Miller, retiring president, was presented with an illuminated scroll by the American Society of Composers, Authors and Publishers (ASCAP) for her vigorous fight on behalf of American music and for her valued contributions to the cause of America's music creators. She reported on the major accomplishments during her administration (1954-55) toward the federation's two over-all projects: "More Performances of American Music" and "Accent on Youth". Giving full credit to her co-workers, she outlined the Congressional bills that had been supported and the various new scholarships and awards instituted.

The federation itself was the recipient of an award by the National Citizens Committee on Educational Television for its activities in this field during the last two years.

Winners of the Young Artists Auditions were Ivan Davis, Jr., 23-year-old pianist of Hobbs, N. M.; Miles Nekolny, baritone of Chicago, and the Alard String Quartet, of Austin, Tex.—the first time a string quartet has ever received a federation prize.

It was announced that three orchestras have offered engagements to the singers and pianists who reached the final competitions this year—the Cincinnati Symphony, Boston Pops, and Jacksonville Symphony.

Rochelle Liebling, of Evanston, Ill., was awarded the \$1,000 Stillman-Kelley Scholarship for the next four years. The principal Steinway Composition award, offered with the co-operation of the federation, will go this year to 21-year-old Ramiro Cortez, of Los Angeles, for his Piano Sonata. It was decided that Luigi Zaninelli, of Philadelphia, and Ernest Gold, of Los Angeles, will share in the \$750 prize money.

Mrs. Bullock announced that 35 state federations had awarded \$68,920 in music scholarships during the past two years.

An event of special interest was Youth Day, presented by members of the Florida and national junior federated clubs. Original compositions by youthful composers, from five to 13 years of age, were featured.

A woodwind quintet from the University of Miami school of music played one of last year's prize-winning compositions, by James K. Randell.

Championing Composers

With John Tasker Howard as moderator, a forum was held enlisting the services of Sigmund Spaeth and Gerald Deakin, manager of the Concert Division of ASCAP. "It's up to non-profit organizations like the federation and ASCAP", said Mr. Deakin, "to champion the composer's rights to a just reward. . . . It is more important than ever before to see that the composer receives a royalty from 'live' performances; but it is also important to secure the passage of the so-called 'juke-box' bill, which would insure the composer a return for performance of his compositions on coin-operated machines—a bill that the federation has staunchly supported." Mr. Spaeth asked that radio, television and motion-picture industries utilize more fully the art of music in their productions and programs.

Paul Creston, who spoke briefly on "The American Composer", spoke of the little regard the American public has for the amount of effort and time composers must put into their work. "The United States government exhibits a total lack of interest in music culture," he added. He reminded his listeners that "first performances pose no particular problem, but every new orchestral work

(Continued on page 29)

Brooklyn Philharmonia Bows in Beethoven Festival

A NEW orchestra has been born in Brooklyn. On May 3, the Brooklyn Philharmonia presented the first of three initial concerts in the Brooklyn Academy of Music, the orchestra's permanent home. The occasion was properly celebrated by the presence of many well-wishers, including the Mayor of New York City, Robert Wagner.

Siegfried Landau, a member of the faculty of the New York College of Music, is the orchestra's conductor. He chose for the group's inauguration a Beethoven Festival, which was presented on May 3, 5, and 7. Mayor Wagner, in his congratulatory speech in the opening concert, said that, even though he was a Wagner by name and jealous

of Beethoven's music being chosen, he hoped that the orchestra would play a significant part in Brooklyn's cultural life and, in its way, be as noted as a certain baseball team.

The 65-member orchestra's existence has been made possible through the co-operation of Julius Bloom, director of the Brooklyn Academy; Marks Levine, the orchestra's manager and president of National Concert and Artists Corporation; and, for financial backing, the executors of the estate of the late Adolph Leon, of Brooklyn.

Plans are now under way to increase the orchestra's size to 100 members and to give ten concerts next season (including four youth

programs). A Mozart Festival is also scheduled for the coming spring.

Among the various works heard in the three programs were Beethoven's Second, Third, Fifth, Seventh, and Eighth Symphonies. One should not expect "mighty" interpretations from such a new group, nor even great beauty of sound or virtuosity. What one heard were the fundamentals of orchestral discipline and a good deal of interpretative freshness and enthusiasm.

The string section often produced some beautiful singing sounds, and performed usually with a great deal of clarity. And though the woodwinds and brasses were

not always up to snuff, they were generally satisfying.

Three excellent soloists were heard—Jacob Lateiner, pianist, on May 3, in the "Emperor" Concerto; Irene Jordan, soprano, on May 5, in "Ah, perfido"; and Ruggerio Ricci, who replaced Benno Rabinof on short notice, on May 7, in the Violin Concerto. Mr. Ricci was outstanding. His interpretation, particularly in the last movement, was marked by a relaxed, yet rhythmically precise, warmth, and the technical difficulties were well in hand.

It was a fine beginning for a new orchestra—to be expected of a borough where, as they say, anything can happen.

—F. M., JR.

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As this issue went to press, news was received of the death on May 4 of **Georges Enesco**, eminent composer and violinist, in Paris.

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Decentralizing Opera

OPERATING quietly but effectively to advance the cause of opera in the United States is the National Council of the Metropolitan Opera Association. At last report the three-year-old organization had 133 members, representing 27 states, who finance the council's activities with their annual dues of \$500 or \$250. It has already made possible through gifts three new productions at the Metropolitan, but its greatest contribution to the opera company and to opera in America may turn out to be its Regional Auditions plan.

In December, 1953, Rudolf Bing, the Metropolitan's general manager, expressed his fears that the Metropolitan Opera Auditions of the Air were becoming too centralized in New York and suggested the council do something about it. In February, 1954, the Regional Auditions committee, with Howard J. Hook, Jr., as chairman, arranged a trial event, in St. Paul, Minn. This was such a success that auditions were again held there in February of this year. Last month and this, auditions were added in Tulsa and Dallas, and Cleveland will be the focus of one in the fall. Eventually it is hoped that centers serving 7 or 8 regions will be the scene of annual auditions.

THESE competitions are usually under the leadership of a member of the national council in the area, who enlists the services of local musicians and music-lovers in carrying out such a complex project. A member of the Metropolitan's musical staff acts as final judge. The winner is brought to New York for a week, at the council's expense, to participate in the Auditions of the Air and to attend opera performances and rehearsals.

The benefits from these activities cut three ways. The singers have a chance to be heard; they are given something to work for. After the auditions they are given impersonal written reports by the judges on the virtues and

faults of their singing; suggestions as to how to correct their faults, or even to seek a career outside opera, may be forthcoming. Furthermore, the 29 finalists at the second St. Paul auditions have since appeared on local radio and television programs and may be engaged by the St. Paul Civic Opera for this season.

Benefits to the region can be seen in the quickening of community interest in music through such a large-scale project, and through local pride in artists who might go on to Metropolitan careers; in unearthing good musicians to serve their musical needs; and, finally, in creating a demand for bigger and better opera companies in the region.

BESIDES developing nationwide support for its activities, the Regional Auditions enable the Metropolitan to tap the rich vocal resources to be found in this country — resources it will need to draw on for its future. The New York company is not necessarily looking for finished artists at this stage, but for good voices belonging to potentially good artists, whom it hopes to steer constructively into valuable careers. For this last purpose, the Council now has at its disposal two \$1,000 scholarships from the Fisher Foundation, of Marshalltown, Iowa, to "further the education of young singers coming to the attention of the Metropolitan".

Perhaps, after all, the benefits cut a fourth way—for the country as a whole. In a recent speech, Mr. Bing stated that if, within the next few decades at least ten or 12 important centers could have a permanent opera house, "nobody would be happier about this than the management of the Metropolitan". This is a possibility everyone with the cause of good music at heart devoutly hopes for. In seeking to help the Metropolitan through decentralized activity, the National Council is surely advancing the interests of opera throughout the nation.

Silver Anniversary in Atlanta

THE musical world joins the city of Atlanta in extending the heartiest of felicitations to Marvin McDonald, founder and manager of the All Star Concert Series, upon the 25th anniversary of the beginning of that magnificent concert course in the Georgia capital.

Launched on Armistice Day, 1931, in the depth of the depression, when music everywhere was languishing in the economic doldrums of the whole nation, the All Star Concert Series survived the birth pangs of its first season, the national bank moratorium in

its second season, and went on to become one of our most distinguished musical enterprises.

An earnest of the high artistic standard to which Mr. McDonald has held throughout the 25 years is the list of attractions chosen for the Silver Anniversary season. Opening on Oct. 8 with a recital by Roberta Peters, the series will bring to Atlantans the Boston Symphony, Ballets Espagnols, Jussi Bjoerling, Zino Francescatti, Walter Gieseking, Ballet Russe de Monte Carlo, and the Philadelphia Orchestra—truly an All Star aggregation.

On The Front Cover



RUGGIERO RICCI

RUGGIERO RICCI has been known to concert audiences for 25 years, though he is now only 33 years of age. The San Francisco-born violinist made his debut in the city of his birth at the age of eight, and by the time he was nine had already appeared in New York City in Carnegie Hall. His early training was under the supervision of Louis Persinger,

the teacher of another famous child prodigy, Yehudi Menuhin. By the age of 11, Mr. Ricci had appeared with the Manhattan, Minneapolis, Cincinnati, and Los Angeles Symphonies. The next year he was touring Europe as soloist with major orchestras. Since these early appearances, he has toured extensively through the United States, Canada, South America, and Europe. During the second World War, he served in the Air Force and gave many recitals for the Armed Forces. He now makes 75 to 100 appearances a year. This season he has toured the United States and has appeared in Israel and Europe. Mr. Ricci departs for Mexico in the middle of May. After filling solo engagements with the National Symphony, he will continue on a tour of Brazil, Argentina, and Uruguay. Mr. Ricci has made recordings for Vox Records, and he now records for London *ffrr*. Among his recordings is the Beethoven Violin Concerto with the London Philharmonic, under Sir Adrian Boult.



Igor Youssoufiev
Kaye in "Desire"

BALLET Theatre's 15th anniversary celebration of its first performance in 1940, at the New York City Opera House, into one of the panes of the theatre of power, and let Theatre down (in down), but a nucleus focus attention on the repertoire of great dance together at the years, Smith, its 26 former to appear several and other

Lichine No

The reason lay in the rather than may be rarely only common was "The Sphinx" Boris Ko Sauguet, and costumes the scene reduction by costumes created the Chant the title New York 1955, with Sphinx, Iphigene, and Fisher, at Women, which I Kriza was "The three of gymnastics of an art one table with a r as acrobats Sphinx, young three qu and final by her k Oedipus and stal



Photographs by Maurice Seymour

Igor Youskevitch and Nora Kaye in "A Streetcar Named Desire"

Ballet Theatre Marks 15th Anniversary

Many former members return in guest

appearances in novelties and

revivals of Tudor, DeMille, and others

By ROBERT SABIN

BALLET THEATRE revived some of its glorious past in a three-week season at the Metropolitan Opera House, from April 12 through May 1. The gala season celebrated the 15th anniversary of the company, which gave its first performance on Jan. 11, 1940, at the Center Theater in New York and quickly developed into one of the most brilliant companies of our time, with a repertoire of unexampled richness, power, and variety. Since then, Ballet Theatre has had its ups and downs (in recent years mostly downs), but it has always retained a nucleus of superb dancers. To focus attention upon the extraordinary range of the Ballet Theatre repertoire and the roster of great dancers that it has brought together at various times through the years, Lucia Chase and Oliver Smith, its present directors, invited 26 former members of the company to appear as guests, besides reviving several works by Antony Tudor and other choreographers.

Lichine Novelty

The real importance of the season lay in its revivals and in some of the individual performances rather than in the novelties, which may be rapidly disposed of. The only complete novelty of the season was David Lichine's ballet "The Sphinx", with a libretto by Boris Kochno, music by Henri Sauguet, and designs for scenery and costumes by Christian Bérard, the scenery executed for this production by Eugene Dunkel and the costumes by Karinska. Lichine created this work for the Ballets des Champs-Élysées in 1949, with the title "Rencontre". It had its New York premiere on April 21, 1955, with Nora Kaye as The Sphinx, Igor Youskevitch as Oedipus, and Sharon Enoch, Joan Fisher, and Leslie Franzos as three Women. At the performance of it which I saw on April 29, John Kriza was Oedipus.

"The Sphinx" tells the story of the three riddles mainly in terms of gymnastics. The scenery consists of an archway and two platforms, one tablelike and the other tall, with a rope ladder attached, such as acrobats use in the circus. The Sphinx, in the guise of a beautiful young woman, asks Oedipus the three questions, struggles with him, and finally succumbs, hanging dead by her knees from the ladder, while Oedipus wraps his cloak about him and stalks off.

It is all rather brittle and silly, but quite amusing at first seeing. Certainly Ballet Theatre could have found us a more substantial novelty than this. It should be added that Miss Kaye did everything possible to make her acrobatics dramatically cogent, and Mr. Kriza and the three girls also worked manfully to impart some emotional context to their roles. The Sauguet score was banal but serviceable; the Bérard designs were very clever and well executed. Joseph Levine conducted zestfully.

On April 13, Ballet Theatre gave the New York premiere of its production of Valerie Bettis' "A Streetcar Named Desire", with Nora Kaye as Blanche; Igor Youskevitch as Stanley; Christine Mayer as Stella; and Scott Douglas as Mitch. This work was created for the Slavenska-Franklin Ballet and had its New York premiere on Dec. 8, 1952, with Mia Slavenska and Frederic Franklin as Blanche and Stanley. Ballet Theatre has retained the Peter Larkin scenery, the Saul Bolasni costumes, and the Alex North score, orchestrated by Rayburn Wright.

New Production Inferior

I am sorry to report that the new production proved inferior to the original one in almost every particular. The dancing was hard driven; the atmosphere more lurid; the emphasis rather upon sex than upon the deeper psychological problems involved; and Miss Bettis' choreography looked Hollywoodish and vulgar, whereas before it carried considerable conviction, despite the confused story line. Miss Kaye (magnificent dancing actress that she is) accomplished wonders in the role of Blanche, but even she was smothered in the general melee. Mr. Youskevitch was obviously miscast as Stanley, but he made a sincere attempt to create a character, instead of taking the easier path of mere technical bravura. The others in the cast also danced forcefully. Mr. Levine and the orchestra seemed to be a bit hysterical, but it suited the tension at which the performance was keyed. Small wonder that at the performance of April 26 Miss Kaye collided with Mr. Youskevitch during a frenzied passage, stunning him and necessitating several stitches in a cut near his eye!

The Tudor revivals were highlights of this anniversary season. On opening night, April 12, "Pillar of Fire" was performed after a

lapse of five years, with the five principal roles danced by the artists who did them at the premiere on April 8, 1942: Nora Kaye as Hagar; Lucia Chase as the Eldest Sister; Annabelle Lyon as the Youngest Sister; Hugh Laing as the Young Man from the House Opposite; and Antony Tudor as the Friend. Not only is this one of the greatest ballets of our era, but Miss Kaye's performance as Hagar is already a part of theatrical legend. During this whole season, she danced with a glow of inspiration and a transcendental technical command which never wavered. The others were also superb, especially at later performances, when things had shaken into place.

"Romeo and Juliet" Revived

"Romeo and Juliet" was revived on April 15, with three of the leading artists in roles that they had danced at the premiere of the work, on April 6, 1943: Alicia Markova as Juliet; Hugh Laing as Romeo; and Nicholas Orloff as Mercutio. Miss Markova's Juliet has always been a miracle of poignant loveliness and ethereal lightness and fluidity of movement. And no sooner had Mr. Laing made his electrifying entrance at the beginning than we knew that he was going to give an unforgettable performance. Mr. Orloff was superb once more, as Mercutio, and a word of praise at least should go to Scott Douglas as Benvolio, Darrell Notara as Tybalt, Catherine Horn as the Nurse, and Sonia Arova as Rosaline. On April 28, Sono Osato returned to the role of Rosaline and performed it with vivid eloquence.

It was fascinating to compare the Juliet of Nora Kaye (who danced the role on April 29) with that of Miss Markova. As in the case of Alicia Alonso's conception of Giselle as compared with Markova's, both performances are supremely valid in their own right, although strikingly different in approach and execution. Miss Kaye's Juliet is a creature of the earth, warm, vital, passionate, yet never unpoetic. Both dancers capture the magic of the part, but one is red flame, the other, white.

On April 22, Tudor's "Jardin aux Lilas" was revived, with Miss Kaye and Mr. Laing in the roles of Caroline and her lover; and two admirable newcomers to the cast, Job Sanders, as the bridegroom, and Lupe Serrano, as the woman from his past. On



Lupe Serrano and Erik Bruhn in a pas de deux

April 24, Viola Essen took the role of Caroline, which she had danced at the American premiere. Other guest artists were Maria Karnilova, Muriel Bentlev, David Nillo, and Donald Saddler. Miss Kaye took the role of the woman from the bridegroom's past, on this occasion.

All-Tudor Program

The house was packed on April 28 for the all-Tudor program made up of "Romeo and Juliet", "Pillar of Fire", "Judgment of Paris" (in its only performance of the season, with the complete original cast of 1940), and "Gala Performance". Viola Essen, Agnes DeMille, and Lucia Chase were as screamingly funny as ever, as the three bedraggled entertainers in the Paris boîte who try to stir the flagging energies of the guest, abetted by the cynical waiter. Mr. Tudor and Mr. Laing also made the most of their roles. Joseph Levine conducted the somewhat dubious arrangement of music from Weills' "Three Penny Opera" with just the right touch of "corn". Miss Kaye was nothing short of superb as the Russian Ballerina in "Gala Performance", and Miss Arova (a major artist) was equally hilarious as the Italian Ballerina. Barbara Lloyd was the effervescent French Ballerina. Daniel Saidenberg, who shared podium duties with Mr. Levine throughout the season, conducted the Prokofiev music briskly.

Another delightful revival was that of Agnes DeMille's ballets "Three Virgins and a Devil" on April 22, with the three Virgins of the original cast of Feb. 12, 1941: Miss DeMille, as the Priggish One; Lucia Chase, as the Greedy One; and Annabelle Lyon, as the Lustful One. Yurek Lazowsky was a marvelously zestful Devil; and John Kriza was the epitome of insouciant pleasure-seeking, as the Youth. The Arne Lundborg scenery and the Motley costumes were as fresh as ever, and the Respighi Ancient Dances once again provided a perfect musical background for this hilarious parable. Miss DeMille is still one of our best dance comedienne, and she was ably abetted by her

(Continued on page 30)

Dietrich Fisher-Dieskau Makes American Debut in Cincinnati

Cincinnati

DIETRICH Fischer-Dieskau, baritone, made his United States debut with the Cincinnati Symphony in the season's closing pair of concerts at the Music Hall on April 15 and 16, as soloist in Bach's Cantata No. 56, "Ich will den Kreuzstab gerne tragen" and in the Brahms "A German Requiem". Eleanor Ryan, local soprano, was the other soloist in the Brahms work. Choruses from the College of Mount St. Joseph-on-the-Ohio, College and Conservatory of Music, Miami University, and University of Cincinnati, and the Tri-State Masonic Chorus formed the choral assemblage.

Mr. Fischer-Dieskau's voice was remarkably sonorous, his singing masterful in matters of diction, phrasing, breath control and profundity of interpretation. He impressed me as a singer of first magnitude. Miss Ryan's voice, beautiful in quality although light for a strong delineation of Brahms's solo lines, was employed with expert musicianship and convincing assurance. The chorus was impressive and responsive to every detail of Thor Johnson's inspiring guidance. Though one might disagree with some of the tempos, the ponderous climaxes were very effective.

Gifts to Orchestra Members

As is customary at the final concerts of the season, Mrs. Louis Nippert, president of the Women's Symphony Committee, presented watches to four of the orchestra's personnel who had been with the organization for 35 years—Arthur Bowen, Harry Berg, Rubin Phillips and Herbert Tiemeyer.

Chausson's Concerto in D major for piano, violin, and strings was the chief item of interest in the symphony concerts on April 7 and 8, principally because of the excellent performance of the solo parts by Sigmund Efron, concertmaster, and his wife, Babette Efron. Conceived originally for string quartet, the accompaniment seemed turbid. The first performance here of four Greek Dances by Skalkottas and John Larkin's "Mt. Adams" (first introduced as part of the "Cincinnati Profiles" two years ago) were a pleasant part of the program.

Michael Rabin was a brilliant soloist in Mendelssohn's E minor Violin Concerto and Glazounoff's A minor Concerto with the symphony on April 1 and 2. His playing seemed flawless and effortless. Novelties on the program were Wallingford Riegger's Canon and Fugue and "Dance Rhythms", first performances here in honor of the composer's 70th birthday. The pieces seemed a little conservative for this composer.

Walter Gieseking was warmly welcomed, after a 16-year absence, as soloist in Beethoven's "Emperor" Concerto, with the symphony in the March 25 and 26 concerts. Although Mr. Gieseking still evokes the old magic from the piano, it appears that the fluency of the younger Mr. Gieseking has



Dietrich Fischer-Dieskau and Thor Johnson

slightly diminished. The program brought the world premiere of Anthony Donato's "Solitude in the City", for narrator and orchestra. Carl Jacobs was the eloquent narrator, but the potency of this imaginative, somber, and foreboding music was sufficiently stirring to overshadow the significance of the verbal message.

Soriano was the final recitalist in the Matinee Musicale Club's series of the season at the Hotel Netherland Plaza's Hall of Mirrors, on March 28. The delicacy and clarity of his Scarlatti, the fine style and glow of the Beethoven, and Ravel's "Alborada del gracioso" evidenced Mr. Soriano's distinctive capabilities in radiant tone, captivating rhythmic flow, and beautiful phrasing.

The LaSalle Quartet gave a recital at the College of Music Odeon Auditorium on April 5. The program opened with a fine performance of Mozart's Three Sonatas for organ and string quartet, with Wayne Fisher, of the College of Music faculty, at the organ. The quartet gave a graphic premiere of Martin G. Dummer's String Quartet in F sharp minor, a work that is warm in essence, rich in melody, and conservative in style. The Cincinnati Chamber Music Society closed its season with a recital by the Kroll Quartet at the Taft Museum on March 22. A special anniversary tribute was paid to Mrs. Rudolph Wurlitzer, founder and guiding spirit of the Society for 25 years.

Berlin Philharmonic

An audience estimated at 2,500 in the Music Hall gave the Berlin Philharmonic, under the direction of Herbert von Karajan, one of the warmest receptions in concert history here on March 5. The event was sponsored by the Cincinnati Symphony.

The celebrated orchestra's program, which included Handel's Concerto Grosso in B minor, Op. 6, No. 12; Boris Blacher's Concertante Music for Orchestra; Strauss's "Don Juan", and Beethoven's Fifth Symphony, drew repeated ovations during the concert and a standing ovation at the end. Wagner's "Tannhäuser" Overture was given as an encore.

Erica Morini was soloist in Beethoven's Violin Concerto at the Feb. 11 and 12 concerts of the Cincinnati Symphony. Her's was exalted playing from a great artist. The novelty on the program was local composer Scott Huston's "Abstract", a work commis-

Baritone's New York Recital a Highlight

ONE of the highlights of the recital season was the New York debut of Dietrich Fischer-Dieskau, at Town Hall on May 2. The audience, overflowing on to the stage, was a distinguished one, despite the lateness of the season, and it listened with rapt attention as the young German baritone unfolded the poignant story of Schubert's "Die Winterreise", that monumental set of 24 lieder which was one of Schubert's greatest lyrical inspirations, presented, as it should be, without pause or interruption for applause.

Many an older and more experienced singer would break and run before such an assignment as "Die Winterreise". It is long—by itself an entire evening of song. Each song is different from the others, yet all are subtly related, and together present a woeful, sometimes feverishly melancholy tale. The great achievement here is to sustain interest throughout the 24 numbers—to have sufficient versatility in story-telling expressions; to have the diversity of vocal color and nuance to project the variations in mood and style from one number to the next and still give the feeling of continuity and unity to the whole which is essential to its artistic success.

These formidable requirements were met with the utmost distinction by Mr. Fischer-Dieskau. His voice is a big one and, hearing him for the first time as Wolfram at Bayreuth last

summer, I had difficulty thinking of him as a lieder singer. Yet he is complete master of his vocal equipment and encounters no difficulty in scaling down to the lightest of *mezza-voce* or negotiating the passage into the tenor-like upper voice *pianissimo*. And, while the voice has many hues, there are no breaks from one quality to some disturbingly different ones, differently produced. The style, too, is of a piece and thus it was possible for the singer to proceed from one song to another taking cognizance of the changes of mood and pace without shattering the organic entity of the cycle by attempting to make each song completely different stylistically from all the others. This is the fatal mistake made by many singers in a crude attempt to achieve variety and keep the attention of the audience.

More notable than anything else, perhaps, was the singer's easy familiarity with the text of the songs, his simple acceptance of his role as narrator of a romantic story of betrayed love, and the pellucid diction in which he couched his phrases. There can be no question that Mr. Fischer-Dieskau, a man still in his 20's who had intended to become a conductor, is one of the finest singers of our time.

Gerald Moore at the piano provided, not "accompaniment", but artistic collaboration of the most intimate and perceptive kind. —RONALD EVER

sioned in honor of the opening of Cincinnati's new Public Library. Although reminiscent of Shostakovich, the initial material sounded promising, but the development offered little to hold interest. Thor Johnson conducted a graphic performance of Moussorgsky's "Pictures at an Exhibition".

Artur Rubinstein's performance, as soloist in Schumann's Concerto in A minor with the symphony on Feb. 18 and 19, was one of complete mastery of pianistic resources. The Conservatory Chorus, trained by Willis Beckett, joined the orchestra for a pleasing account of Debussy's Nocturnes. The first Cincinnati hearing of Rous-sell's Suite No. 2 from "Bacchus et Ariane" was the orchestral highlight.

Carol Smith and David Lloyd were the soloists in an impressive performance of Mahler's "Das Lied von der Erde", under Mr. Johnson's direction on Feb. 25 and 26. Miss Smith used her richly colored voice with musical intelligence but with insufficient imagination and spontaneity. Mr. Lloyd employed his clear voice with expert insight into the text and an abundance of dramatic sensitivity. Mozart's Symphony in A major, K. 201, preceded the Mahler.

Jerome Hines won favor with his tremendous vocal resources, in the Matinee Musicale Club's Concert on Feb. 16 at the Hotel Netherland Plaza's Hall of Mirrors.

The Cincinnati Chamber Music Society presented the Berkshire String Quartet in a concert at the Taft Museum on Feb. 24. It replaced the Barylli Quartet, of Vienna, which canceled because of the illness of one of its members. Similar misfortune beset the Berkshire group. On account of illness, its second violinist was re-

placed by the second violinist of the Fine Arts Quartet. The recital had some convincing facets, but was not up to the high standard expected.

The Budapest Quartet gave a recital at the Cincinnati Woman's Club Auditorium on Feb. 9. Alexander Schneider, distinguished former first violinist of the quartet, substituted for the ailing second violinist. In a program of Mozart, Brahms, and Borodin the members played with style, authority, and incomparable beauty and richness of tone. —MARY LEIGHTON

Central City Features D'Oyly Carte Company

CENTRAL CITY, COLO.—The Central City Festival, to be held July 2-30, will be centered around five operas of Gilbert and Sullivan to be presented by the D'Oyly Carte Opera Company of London.

Opening the festival will be "The Mikado", followed by "The Yeoman of the Guard" (July 10), "Trial by Jury" and "H. M. S. Pinafore" (July 17), and "Iolanthe" (July 24). Thirty-seven performances of the five operas will be given in the Central City Opera House.

Stokowski To Conduct Houston Symphony

HOUSTON.—Leopold Stokowski will conduct the Houston Symphony during part of the 1955-56 season, it was announced by the Houston Symphony Society. The society said that Mr. Stokowski will conduct ten concerts, and possibly more.

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Freischütz and Porgy and Bess Successful at La Scala

By PETER DRAGADZE

Milan

MANY die-hards were against the presentation of "Porgy and Bess" at La Scala, but their opponents won, and Gershwin's masterpiece again proved its worth in Milan, where it sold out nine performances in a row. Partly from curiosity and partly from genuine interest crowds flocked from all over northern Italy to see this well-known work presented on the stage where Verdi first gave us "Otello"; and even though the first-night audience received the work with its customary coldness, enthusiasm reached a peak during the following performances. The principal parts were taken by Leslie Scott, as Porgy; Fredye Marshall and Gloria Davy, alternating as Bess; and Paul Harris and John McCorry, alternating as Crown. Alexander Smallens won an ovation as conductor.

"Carmen" Performed

The performances of "Carmen" were a success due mainly to the tremendous contribution of Giuseppe di Stefano, playing Don José for the first time. He sang and acted with outstanding conviction. Mr. di Stefano has improved beyond recognition and has matured not only as a musician but also as a dramatic artist. The over-all standard of the performances, however, was low and rather pallid; and Herbert von Karajan, who conducted and staged this revival, seemed to be occupied with producing a "Carmen" of metronomic precision both in the pit and visually. He overlooked the composer's intentions to such an extent that nearly the whole production lacked fire and spirit, apart from the moments when José or the ballets of Leonide Massine and Mariemma were on the stage. The ballets took place during the second act, instead of the last, because the producer had been informed that no real Spaniards dance before a bullfight! The opera was sung in French, mostly by Italian singers who possessed rather doubtful accents.

Giulietta Simionato, as Carmen, had some wonderful moments, but was excessively restrained in her interpretation. Rosanna Carteri was a charming Micaëla but lacked pathos, even in her most tragic moments. Michel Roux was an undistinguished Escamillo. The other parts were sung by Graziella Sciutti, Luisa Ribacchi, Mario Carlin, Gino del Signore, Giuseppe Modesti and Enzo Sordello. We had some thrilling and exciting dancing from Gilda Maiocchi, Mariemma, Juan Morilla, and



Photographs by Piccagliani

Preparing for a curtain call at the end of "Carmen" at La Scala: Giuseppe di Stefano, the Don José; Herbert von Karajan, who conducted; and Giulietta Simionato, the Carmen

Ruben Nieto during the ballet. Ita Maximovna's sets were unappropriate and flat for such a large stage as La Scala's.

As compensation we had some very good performances of "Der Freischütz", sung in Italian, conducted with intelligence and taste by Carlo Maria Giulini. Back in Milan after a three-year absence, Victoria de los Angeles took the part of Agatha and sang with her customary charm and musicality. Even though she was not an outstanding actress, her very sweetness and simplicity gave sufficient characterization to her role to make it

convincing.

A newcomer, Eugenia Ratti was the Annschen. Miss Ratti did not possess beautiful vocal color, but sang with an enormous security and proved an actress of promise. Nicola Rossi-Lemeni excelled as Caspar; he was in good voice and acted magnificently. Mirto Picchi made an impressive Max, even though his voice was not always steady. Other parts were taken by Giuseppe Zampieri, Paolo Montarsolo, Nicola Zaccaria, Enzo Sordello, and Mariella Adani. Josef Gielen staged the production with understanding and knowledge and



Victoria de los Angeles as Agatha

together with Nicola Benois, who designed beautiful sets and costumes, created a terrifying and realistic second act, in which the devil appeared with all his infernal creatures.

"Die Walküre" followed as the first offering this year from the German wing. Otto Ackermann substituted at the last minute for Mr. Karajan who had to leave to fulfill his new duties with the Berlin Philharmonic. Mr. Ackermann inclined to restrain the climaxes, but he showed that he was a first-class theater man who knew his job. The singing was of an uncommonly high standard from the leading artists. Martha Mödl was a splendid Brünnhilde and must be commended especially for her perfect enunciation. Wolfgang Windgassen was a Siegmund of fine presence and resistant vocal quality. Leonie Rysanek, as Sieglinde, was effective in the last act. Hans Hotter was unforgettable as Wotan, a role he portrayed with majesty and strength. He had a glorious color to his voice, rich and deep. Ludwig Weber was a rather old but competent Hunding. Grace Hoffmann, Cleveland-born mezzo-soprano, was a revelation as Fricka. She was really too young for this strenuous part, but she showed that she had a very lovely and ringing voice and assured stage presence. This was her debut at La Scala. Mario Frigerio's staging was not particularly exciting but served its purpose, as did Nicola Benois's sets.

New Opera by Liviabella Given in Florence

Florence

THE novelty of the Florentine opera season has been Lino Liviabella's "La Conchiglia" ("The Shell"), with a libretto freely adapted from R. L. Stevenson's "The Bottle Imp". Liviabella, setting the scene in ancient Greece, develops the theme of the struggle between the forces of good and evil; his thought is projected towards a high psychological plane, but unfortunately the bare bones of the story are too childish to make this thought convincing. Briefly, the story recounts of a magic shell, which grants the wishes of its possessor but damns his soul for eternity. This shell falls into the hands of two lovers; tragedy and unhappiness is heaped on them, and only through a complicated series of events (in which, it would seem, they are liberated by sacrifice for each other) are they freed from the shell's evil force.

Liviabella is no man for stereotyped

situations; by an elaborate symbolism and superimposition of one scene on another, he manages to confuse the issue until the simple story seems a jigsaw puzzle. The extreme rapidity of action (in two acts he gets through 20 scenes!) leaves us with a vision in retrospect of swirling curtains, blackouts, spotlights, voices in the dark, etc., which is quite bewildering. Worse still, his musical thought is so compressed in these short scenes, that he flings us from relaxation to nervous agitation so abruptly and frequently that our nerves are shattered. All this condemnation, however, must not hide the fact that Liviabella has a dramatic sense of the highest order—but he must control it. His eclectic musical style includes everything from verismo, impressionism, and the neo-classic, to Weberian melodic fragmentation and Stravinskian trombone glissandos. The ultimate scene, inevitably a love duet, is the only one where

Liviabella is serenely himself—with an obvious Puccinian derivation. Armando la Rosa Parodi conducted; Nicola Filacuridi and Laura Londi were very convincing leads.

Verdi's "Nabucco", in a grandiose edition, opened the season. Abigail is the only character really to emerge with those sweeping vocal lines that make her the prototype of the great Verdian personalities. Anita Cerquetti brought this role to life admirably. Tullio Serafin conducted.

"Parsifal", again under Mr. Serafin, produced in an essentially Germanic edition, was remarkable for the spectacular excellence of the principals: Margarita Kenney, Bernd Aldenhoff, Otto von Rohr, and Gustav Neidlinger. I still find Frank de Quell's production lacking in the solution of what to do with Wagner's minor characters in the long spans when principals hold the field.

(Continued on page 31)

DEDICATED CONTEMPORARY



Wallingford Riegger (left) and Roy Harris at the Associated Music Publishers' reception in honor of Mr. Riegger's 70th birthday

Wallingford Riegger, who celebrated his 70th birthday in April, uses all modern compositional devices with complete mastery in creating his music

By JOSEPH B. SCHMOLL

WALLINGFORD RIEGGER was 70 years old on April 29. Associated Music Publishers celebrated the birthday three months in advance by giving a reception for the composer at the Sherry-Netherland Hotel in New York. This event coincided with Columbia's release of Riegger's Third Symphony, which was played at the reception.

Perhaps the most striking characteristic of Wallingford Riegger as a composer is his dedication to the writing of good music. He simply chooses the musical devices that best express his intentions. The study of his compositions reveals that he has used, in masterly fashion, almost every device associated with contemporary composition, and the impression gained is that he is a devotee of this technique and that he has spent a number of years in mastering it. His "New and Old", a collection of short piano pieces published by Boosey and Hawkes, is illustrative of his general attitude. In this collection he presents compositions illustrating almost every 20th-century device, and he prefaces the music with a brief but clear explanation of each device.

A short sketch of the composer's life may serve to show some of the influences that went into the formation of his taste and his style.

Wallingford Riegger was born on April 29, 1885, at Albany, Ga., to Ada (Wallingford) and Constantine Riegger. Both parents played musical instruments and music was always present in the home, where it was enjoyed at a high level of taste and accomplishment. There Riegger received much encouragement and instruction; but music was regarded by the family as a hobby or recreation, and it was assumed that Wallingford would enter his father's business upon completion of high school. Plans were changed, however, when he won a scholarship from Cornell University. After a year there, he attended the Institute of Musical Art and graduated in 1907 with the school's first graduating class. Three years of study in Germany followed, the young musician working with Robert Hausmann, Anton Hekking and Edgar Stillman-Kelly at the Hochschule für Musik in Berlin.

Returning to the United States, he served as a cellist in the St. Paul (Minn.) Symphony for three

years. He then went back to Germany, conducting opera and the Blüthner orchestra in Berlin. Subsequently he has taught at Drake University (Iowa), at the Ithaca conservatory of Cornell University, at the Institute of Musical Art, at Teachers' College of Columbia University, and at the New School for Social Research; he is currently teaching at the Metropolitan Music School in New York. He has also served as visiting professor at Northwestern University.

Riegger's compositions have been performed by the foremost musical organizations of the world. His works have won a number of prizes, including the Paderewski Prize, the Elizabeth Sprague Coolidge Prize, and the New York Music Critics Circle Award. He was elected president of the United States section of the International Society for Contemporary Music in 1948.

Vertical Sonorities

An examination of Riegger's music shows that he uses vertical sonorities of tertian structure chiefly in compositions of a conservative nature. Tertian structures, that is sonorities constructed in thirds, such as triads, seventh, ninth, eleventh and thirteenth chords, form the chief harmonic basis for such early works as *Trio for Piano, Violin and Cello*, "Whimsy", and "Blue Voyage". Canon and Fugue for Strings employs the same chord structures, although the work follows in point of time such radical works as "Study in Sonority" and "Dichotomy". This may be due to the fact that the canon dates from the composer's student days with the fugue being added at a later time. Both "Whimsy" and "Blue Voyage" are in the impressionistic style, with its characteristic methods of handling harmony. *Trio for Piano, Violin and Cello* uses harmony in both the impressionistic and romantic manner.

Chords of the fourth and fifth are the most numerous in Riegger's piano music. They seldom resolve to some other type of sonority, but are usually followed by a group of similar sonorities; and the motion is parallel rather than contrary or oblique. In "Fourth and Fifth", from "New and Old", one finds a design of one fifth followed by two sonorities composed of perfect fourths, for most of the composition. Numerous chords of the fourth are to be found in "Polytonality", from "New and Old", and in "Angles and Curves", from "Four Tone Pictures", for piano.

Chords of mixed intervals are most common in the composer's more radical compositions, such as "Study in Sonority", "Dichotomy", and *Nonet for Brass*. Perfect fourths and fifths appear in these chords but are not given special prominence. Sevenths, seconds and augmented fourths are constantly encountered, and examples of the minor second are so numerous that seldom is this interval absent from a single measure.

Tone clusters are infrequent in Riegger's compositions. The composer's *Music for Brass Choir*, however, contains numerous sonorities of this kind, and Riegger says, "The last chord of *Music for Brass Choir* contains all the semitones

of two octaves, plus two semitones added below for tuba." It is difficult to imagine a chord of higher tensions; however, the listener gets the impression of a giant color chord. Never before has such a gigantic tone cluster been used except for piano. *Music for Brass Choir* contains 26 individual parts, and, as far as is known, it is the first work in which so many brass instruments have been treated as independent parts.

Tonal centers in Riegger's more conservative works are easy to locate. However, in the composer's radical compositions there is great difficulty in determining tonality. Riegger has, however, indicated the intended tonalities of a number of his compositions in "New and Old".

This composer's style, for the most part is contrapuntal rather than harmonic. Only a few of his compositions, such as "Blue Voyage" and "The Cry" are chiefly harmonic. He appears to have a fondness for contrapuntal forms, as the titles indicate: *Canon and Fugue for Strings*, *Passacaglia and Fugue*, "Easter Passacaglia", *Fantasy and Fugue*, and *Canons for Woodwinds*. Fugues, fugatos, passacaglias and canons frequently appear in his other works.

In almost every composition contrasting rhythms make each voice of the counterpoint extremely independent. At times the counterpoint is very intricate; but never does it impress the listener as merely academic. There is always the air of effortlessness and inevitability in each work. The ability to create this impression while using the most radical techniques of the century could surely only be achieved by years of discipline of a keen musical mind.

Contrapuntal Melodies

In Riegger's most recent works, such as *Music for Brass Choir*, melodies of the counterpoint are often formed by successions of similarly constructed sonorities—tertian structures, chords of the fourth, seconds, tone clusters, or chords of mixed intervals. The melody resulting from a succession of these similarly constructed sonorities may be combined with another melodic line arising from another series of similarly constructed sonorities, or with just a melodic line.

Riegger has used the 12-tone row in a number of his compositions. Sometimes all of the composition is based upon one or more tone rows; sometimes only part of a composition is based upon a row. Of this technique Riegger says:

"What intrigues the composer about 12-tone technique is its severe restrictions. To keep within them is a challenge, as it is to a poet to stick to the rhyming scheme, once decided upon, of a sonnet. Can it be done without sacrificing plausibility, 'spontaneity' or expressive content? To avoid clichés, yet to cover up traces of effort, is the goal of any artist, regardless of medium or technique. Has he succeeded? Only a second or third generation can decide."

Riegger has his own ways of handling the tone row. Instead of dividing the row up amongst the various voices, he makes an unaccompanied tune of it. Examples

(Continued on page 28)

Concert Ch... Town Hall,

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RECITALS in New York

Concert Choir Town Hall, April 1

Nearing the end of a distinguished season, the Concert Choir presented another well-integrated and deftly executed program of works ranging from the 15th century to the present day. Framed by two sets of Brahms songs—the "Neue Liebeslieder" and the "Liebeslieder" Waltzes—were Ned Rorem's "From an Unknown Past", Bernhard Heiden's "Three Divine Poems", arrangements of four Slovak folk songs by Bartok, and works by LeJeune, Des Prés, Monteverdi, Marenzio, and Weekes. While Margaret Hillis, the director of this group, had the singers well in hand throughout, the opening groups moved somewhat spiritlessly. Later, their performances grew in expressiveness and projected readily the mood and atmosphere, the delicate variations of tonal color in the Rorem songs being a case in point. At all times, the ensemble demonstrated its accustomed standards of linear clarity, careful balance of parts, and close attention to detail. The evening's soloists were Jeanette Scovotti, soprano; Diane Griffith and Charlotte Carlson, mezzo-sopranos; Grant Williams, tenor; and Robert Peterson, bass. Roth Lienni and Florence Kirsch were the accompanying pianists. —C. B.

Philippe Entremont, Pianist Rogers Auditorium, April 1

Philippe Entremont, 20-year-old French pianist, appeared in recital at Grace Rainey Rogers Auditorium on April 1 at the conclusion of his second tour of the United States under the exchange-of-artists program between the National Music League and the Jeunesses Musicales de France.

M. Entremont, who looks even younger than his 20 years, is a musician of major and unequivocal talent. Immediately in the Bach Partita No. 1, in B flat major, he disclosed not only the security of his technique, but the seriousness and sound scholarship of his approach to interpretation. In the succeeding Fourth Ballade, Third Impromptu, and Third Scherzo of Chopin, and Schumann's Etudes Symphoniques—all formidable bastions that yield only to an artist of real penetration, logic and executive superiority—were revealed an intuitive sense of form and the relation of parts to wholes. Here also were abundant evidences of an ability to convey to an audience subtle musical designs, apostrophes and colloquies which were immediately clear and meaningful.

Before this pianist can take his rightful place among the best of the younger artists, however, he must do something about his tone, which has a way of becoming harsh and unresilient as the decibel count increases. More dependence upon weight and less upon thrust in the production of fortes would make for more melodious quality.

The second half of the recital, attended by an enthusiastic audience of good size, was devoted to well-known pieces by M. Entremont's compatriots, Fauré, Debussy, and Ravel. —R. E.

Ilidor Buchovsky, Bass Town Hall, April 3, 5:30

Mr. Buchovsky, whose voice is rich and powerful, was at his best in songs by Russian composers. Varlaam's aria from "Boris Godounoff" and "The Song of the Flea" by Mousorgsky, and the Rondo of Farlaff from Glinka's "Russlan and Ludmilla" were sympathetic vehicles for the rather proclamative style favored by the singer. An aria from Han-

del's "Scipio", and excerpts from "La Juive", "Simon Boccanegra", and "Il Barbiere di Siviglia" were sung powerfully, but the singer's diction was something less than perfect, and there was a tendency to overdramatize. This was also noticeable in Schubert's "Erlkönig" and "Der Wanderer", which became melodramatic. Tchaikovsky's "Pilgrim's Song" and a group of folk songs, which included two Negro spirituals, were sung simply and with feeling, closing the program on a successful note. Stuart Ross was the accompanist. —J. S.

Winifred Cecil

Winifred Cecil, Soprano Town Hall, April 3

Winifred Cecil gave a lovely program to a large, appreciative audience. Her polished technique, intelligent musicality, and charming temperament were matched by her artistic integrity. Her voice did not seem in full bloom, but this impression was overcome by her complete understanding of the vocal art. Opening with several unfamiliar Weber songs, she turned to four early Italian songs from the private library of Count Guido Chigi-Saracini. They are disarmingly simple and utterly beautiful; Miss Cecil spun much of them out in liquid phrases.

In a Schubert group, the dramatic "Fragment aus dem Aeschylus" was enthusiastically received; the "Litanei", sung as an encore, was superb. After three Wolf songs, Miss Cecil turned to "By the Waters of Babylon" and "God Is My Shepherd" by Dvorak—lovely pieces, expressively communicated. A Grieg group was especially noteworthy for the sustained mood and personal approach the artist brought to "Zur Rosenzeit", "With Tears Softly Shimmering", and "Lauf der Welt". The clarity and focus of the voice was a continual joy. Miss Cecil closed the program with Alnaes' "Joy That Dwells in Two Hearts (That Love)". Many encores followed. Gibner King was the outstandingly fine accompanist. —M. D. L.

Musicians' Guild Town Hall, April 4

In the final concert of its series, the Musicians' Guild welcomed Jacques de Menasse as pianist in a first performance of his own Sonata for Viola and Piano. The sonata is written with a purposeful economy of materials. Lillian Fuchs was violist, and followed the sinuous melodic line with expression and vigor.

The Brahms E minor Sonata for cello and piano revealed its autumnal character to the full in a performance by Leonard Rose and Leonid Hambro. The darkly colored cello part was projected with a moving and unified intensity, and Mr. Hambro expertly filled the pianist's role.

Smetana's Quartet in E minor received a winged performance by the members of the Kroll Quartet; William Kroll and Louis Graeler, violins; David Mankovitz, viola; and Avron Twerdowsky, cello. Much of the grace which the ensemble brought to the Smetana Quartet was present in its

performance of the Mozart Viola Quintet in G Minor, in which Lillian Fuchs joined the players as violist. In this work, the accuracy of intonation was especially noticeable, and the delicacy of phrasing was extremely effective. —J. S.

Accordo Choir Town Hall, April 10, 5:30

The "Mass of Peace", written by Alfredo Catalani when he was 16, was given its first performance in America by the Accordo Choir under the discerning direction of Ezra Laderman. The work was uncovered by Monsignor Dante del Fiorentino, who also brought the Puccini Mass to light. The music itself is usually never more than standard and well made. However, there are some moments of haunting beauty, such as the "Et incarnatus est". There are sections of delicacy, sensitivity, and a pervasive atmosphere of melancholy that sustain the qualities of simplicity and sincerity. Mr. Laderman's awareness of this was reflected in his clarity of instruction to the ensemble and in his straightforward approach, which allowed the music to sing for itself. The chorus responded with admirable cohesion, though they did not seem to be of professional caliber as a unit. The soloists—Leyna Gabriele, soprano; Esther Landi, mezzo-soprano; Walter Carringer, tenor; and Everett Anderson, bass—were uncommonly fine.

Concluding the program were a group of arias from Catalani's "Loreley", "La Wally", and "Edmea", well sung by Alan Smith, Rita Wynne, and Ara Adrian, the possessor of a beautifully placed, resonant and pleasing baritone. —M. D. L.

Leonard de Paur

De Paur Infantry Chorus Carnegie Hall, April 10

The de Paur Infantry chorus, although presenting several contemporary works of real distinction, was heard to best advantage in a selection of folk songs and spirituals from South and North America. A choral arrangement of the haunting Brazilian chant "Folga Negro", first introduced to this country by the late Elsie Houston, was extremely well projected, and a number of calypso and creole songs were enhanced by Mr. de Paur's antiphonal arrangements.

The chorus sang with extreme precision and the clear enunciation that has come to be a feature of the group. The striking voice quality of the soloists lends itself well to the responsorial technique favored by Mr. de Paur, and in the "Album" for male voices by Edvard Grieg, George Marshall's baritone voice, ringing in quality, silhouetted itself against the rich tones of the choir to perfection.

Works by Ulysses Kay, Otto Luenig, Norman Lockwood, Paul Creston, and Augusto Rodrigues formed the contemporary part of the program, with Ulysses Kay's "Triumvirate", based on poems by Emerson, Willa Cather, and Herman Melville, perhaps the most immediately effective piece of choral writing of the group. Yet Paul Creston's "The Celestial Vision" on

texts from Dante, Whitman, and "The Bhagavad-Gita" touches profound spiritual resonances by means of simple and effective writing. Two songs from World War II concluded the program on a rousing note. —J. S.

Natalie Ryschna, Pianist Town Hall, April 11

Natalie Ryschna gave very neat, thoroughly studied, and occasionally inspired performances in her second Town Hall appearance. Hindemith's "Reihe kleiner Stücke" showed the pianist at her best. These 13 short pieces were well contrasted and played with a variety of tonal colors; the quieter sections were played very tenderly. Miss Ryschna also excelled in the rapid pianissimo passages.

The pianist did not have a wide enough dynamic range and her tone tended to become hard in fortissimo passages in the Chopin B minor Sonata, but the last movement was played with the needed fire and energy. Architecturally, the work was well conceived; but Miss Ryschna barely scratched the surface of the nocturnal mood of the Largo.

Two Bach-Busoni chorale preludes and Czerny's "La Ricordanza" Variations opened the program. Miss Ryschna's technical security was always evident, and she played the Czerny with a good deal of individuality but with a tendency for too many retards at the end of the theme's phrases. A beautiful performance of Granados' "Maiden and the Nightingale" and a softly covered presentation of Prokofiev's Toccata, Op. 11, concluded the program. —F. M. JR.

Bach Aria Group Town Hall, April 13

It was not until the second half of the evening, in a performance of the "Easter" Oratorio, that this concert by the Bach Aria Group came to life. The soloists were Eileen Farrell, soprano; Carol Smith, contralto; Jan Pearce, tenor; and Norman Farrow, bass-baritone. The orchestra and chorus were under the direction of Frank Brief.

Cantata No. 31, "Der Himmel lacht, die Erde jubiliert", and a group of arias formed the early part of the program. The chorus, in the cantata, seemed occupied with reading the music rather than giving the text much meaning, and its sound was soggy, lacking clarity of attack. In the opening chorus, the orchestra quite often predominated over the choral group.

The "Easter" Oratorio was a different matter. All the sections of the orchestra and the chorus came to life with great clarity, and the various voices of the polyphonic texture could be followed easily. Notable was the Adagio for oboe and strings. Here the lonely phrases of the oboe, beautifully performed by Robert Bloom, were matched by the singing tone of the strings.

The vocal soloists performed variably throughout the evening. Miss Farrell, at the beginning not in her best vocal form, obviously sang with sincerity and devotion. Her voice was also well modulated to the dimensions of the music. Miss Smith's aria, "Saget mir geschwinde" was dramatically delivered with bold, clear tones, and her voice blended remarkably with the solo oboe. Mr. Pearce's voice was somewhat dry, though many phrases were meaningfully sung, particularly in "Jesus, lass durch Wohl und Weh". Mr. Farrow sang with tenderness and warmth, and the florid passages were well under control. The solo instrumentalists, who

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NATIVE FAVORITE

James Melton became known first to American audiences through radio and in concert; later the Georgia-born tenor turned to opera

By JAMES LYONS

ORDINARILY a singer does not discover his endowments in the course of a vocal lesson. A glee club, say, or even a bathtub, would be a more likely setting, and the when of this experience is just as unpredictable as the where.

A case in point is James Melton, whose vocal gifts suddenly were manifest at the age of three under the most singular circumstances. The suspicion is, in fact, that his auditors did not have the slightest idea how lucky they had been. They were his fellow passengers on a creaky, lurching and otherwise uncomfortable train en route north from Jacksonville, Fla., to Dawson, Ga., during the dog days of a Florida summer. What they got that their fares did not cover was an unaccompanied, irrepressibly *ad nauseam* rendition of Hughie Cannon's indestructible tune "Bill Bailey, Won't You Please Come Home?"

Little Jim Melton had not done much singing up to that dramatic turning point in his young life. But then he does not remember much of anything prior to it, and the assumption is that he must have let loose every now and again whenever the incipient spirit moved him. Certainly his antecedents were musical enough to have entertained any such outbursts with reasonable toleration.

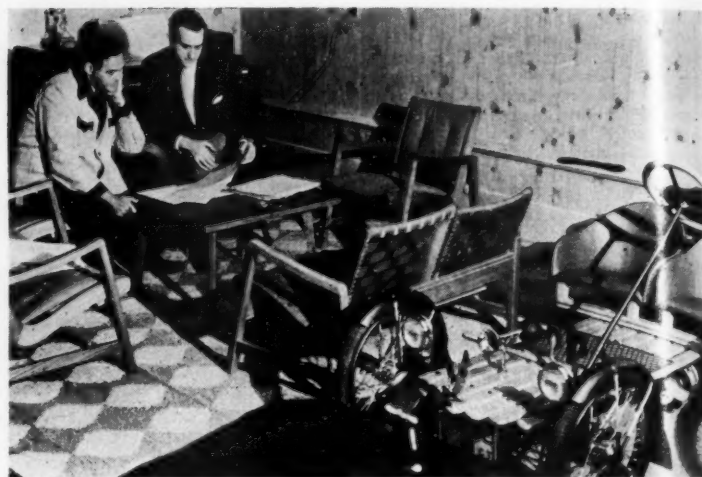
Early Life in Florida

He had been born in the sleepy outskirts of Moultrie, Ga., of a mother who was a fair pianist and organist and a father who was himself a singer of sorts as well as a proficient amateur cornettist. By profession, however, Melton *père* was a sawmill man, and it is his son's recollection that before he ever sang a note he had developed a working rapport with a crosscut saw. Daddy wanted an heir, not a playboy.

The Meltons moved from Moultrie to the even sleepier environs of Citra, Fla., when Jimmy was just a year old. Citra was, and is today, a "place by the side of the road" in rural Marion county, about 18 miles north of Ocala. Its population a half-century ago was 284, "including the mules". This is where James Melton grew up. And it was not only musically that he grew up early, either. Before he had entered his dad's business formally, which was when he was ten or thereabouts, he had earned a pretty penny and an aching back by loading countless watermelons onto boxcars. He had also found out, at the munificent rate of 50 cents a day, what it could mean to be the low man in a country store—his chores included such fun as making the underside of syrup barrels spic and span or cleaning the soot out of kerosene lamp chimneys.

Life with father was less routine, but it was no less tough going for a youngster who

Pictured at right are James Melton and his accompanist, Richard Hankinson, studying a score. One of the old automobiles of Mr. Melton's famous collection is in the foreground. Upper left, Mr. Melton; his wife, Marjorie; and daughter, Margo, in a characteristic moment



Photographs by Town & Country

wanted to sing more than he wanted to do anything else. For the Melton sawmill he would handle such assignments as floating hundreds of heavy logs down the Oklawaha river, and regularly he would be sent over to Rodman—a gun strapped to his side and a lump lodged in his throat—to pick up the factory payroll. For the record, the only thing he ever shot with the gun was a wild turkey.

One of the boy's daily tasks was the driving of his father's mill hands to and from their several settlements in the nearby countryside. Most of these men were Negroes, and an especially songful lot they seem to have been. Jimmy insists that he acquired more musical "savvy" on these rides than he ever acquired afterward. At the very least, he learned more about the way to sing spirituals than any teacher could have imparted.

As to the less indigenous aspects of the vocal art, the rudiments he absorbed at home. On Sundays he would apply them from the choir loft of the Methodist church in the best ambidextrous fashion—holding a hymnal in one hand and pumping the organ with the other. He never took a lesson until, having exhausted Citra's ten grades, he began commuting to Ocala for the rest of his high school education. Even there he did not get any training worthy of the description; Ocala's musical pedagogy consisted of sight-reading, period.

The next phase in Jimmy's life was brief, but far-reaching in its implications. The Navy in those days offered a short-term enlistment of four months, presumably in the hope that such a sample would be enough to sell otherwise disinterested youths on a career at sea. Those four months were chiefly spent in drilling. That very fall he matriculated at the University of Florida, determined (a) to study music, and (b) never to spend another day in drill.

Ironically, the first thing he learned at Gainesville was that ROTC participation was

mandatory for all undergraduates. There was only one "out", the ROTC band, and even at that you had to wear a uniform. In the instant that young Melton discerned the significance of this, his career as an instrumentalist had begun—notwithstanding the fact that he had never played a note on anything. The prospect of any quasi-military routine was grounds enough, as he saw it, for any subterfuge in dealing with the tough sergeant in charge of issuing instruments, even if it meant that, Walter Mitty-like, he would have to transform himself into a veritable virtuoso.

The following colloquy is an approximation of the interview that ensued:

(Hopefully) "I have come to get my instrument."

(Gruffly) "Whaddaya play?"

(Warily) "What is available, sir?"

(Suspiciously) "The only instrument left is a baritone sax—whaddaya play?"

(Imperiously) "That happens to be my instrument, sir."

Anyway, it turned out that all the sergeant did have to offer was a baritone sax that had seen much better days. Nothing daunted, our hero insisted on having it. Whereupon he returned to his room, locked the door, and proceeded to blow into that horn as if his life depended on it. By the next morning, when he was due to report for band practice, he had mastered the major scale. He had also, as an added precaution, stuffed the instrument with socks so that it would make a minimum noise at best. Throughout the practice sessions for the next week or two, the instructor never once detected anything amiss in the saxophone section. And by that time, Jimmy really did have the baritone down pat. He did so well, in fact, that when an alto student dropped out in midsemester, the perspicacious Jimmy switched to the easier horn and found

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Monteux Honored on 80th Birthday By Boston Symphony and Notables

By CYRUS DURGIN

Boston
PIERRE Monteux was 80-years young — and for once the phrase is not a inept platitude—on April 4. The famed conductor, for all his white walrus mustache and his aldermanic middle, is among the most youthful spirits in music today, so he can be called 80-years young.

He gave his own birthday party by conducting the Boston Symphony in a Beethoven program at Symphony Hall, that night, to benefit the orchestra's pension fund. The evening began with the "Egmont" Overture, included the G major Piano Concerto, with Leon Fleisher, as soloist, and ended with the "Eroica" Symphony. The audience was large, the enthusiasm ran high, and the pension fund emerged the richer by \$11,842.

But that was not all, not by any means. When the formal program was over, "Papa" (or "Maitre", as they call him at his conducting school at Hancock, Me.) reappeared on stage, followed by Charles Munch and Henry B. Cabot, president of the orchestra's trustees. Mr. Cabot spoke appropriately and briefly and presented Mr. Monteux a large, gold-covered volume, in which had been collected all the congratulatory messages received. The senders ranged from President Eisenhower and Chief Justice Warren to Arturo

Toscanini and Governor Herter and Mayor Hynes of Massachusetts and Boston respectively.

Thereupon Messrs. Monteux and Cabot sat down before the orchestra in chairs placed for them, while Charles Munch directed two short compositions written for the birthday by old friends Darius Milhaud and Igor Stravinsky. Milhaud's piece was "Pensée amicale", a tender little essay for strings. That of Stravinsky was a "Greeting Prelude", which began with and was frequently punctuated by terrific pounding of the drums, which sounded a bit like the historic "Le Sacre du Printemps", whose premiere Monteux had conducted. The abrupt conclusion suggested a kind of perpetual motion with no decisive ending. That, symbolically, was highly appropriate to Mr. Monteux's career.

Mr. Monteux stood, beaming and bowing, his cheeks noticeably flushed, while the hearty applause continued. Then he and his colleagues adjourned to a party given him and Mrs. Monteux, by members of the orchestra, at the Hotel Fensgate.

There the celebration was resumed upon an even higher pitch. The guests at the head table were numerous and distinguished, including Mr. and Mrs. Cabot, Mr. Munch, Pops conductor Arthur Fiedler (who for the "Egmont"

Overture had resumed his old seat in the viola section) and Mrs. Fiedler, Archibald T. Davison, Mr. and Mrs. Richard Burgin, tenor Roland Hayes and Mrs. Hayes, and Joseph Barone, Mr. Monteux's assistant at the conducting school in Hancock.

There was musical fun, including the performance of two scores the authorship of which was pretended to be unknown and which Mr. Monteux was asked to identify. One was a Serenade for Strings, the other an Ariette and March. The conductor stood, and with a twinkling smile refused to acknowledge what were said to be two youthful compositions of his own, merely declaring: "The author shall remain unknown!"

Jacobus Langendoen, cellist of the Boston Symphony, whom Mr. Monteux brought to Boston, contributed a fantasy upon "Happy Birthday" that included one variation in "Sacre du Printemps" style, and others denoting certain aspects of the Monteux "domain" at Hancock, such as a musical barking to denote Fifi, the Monteux poodle, and Strauss's bleating brass to indicate the sheep on the place in Maine. Then, as "Happy Birthday" swung into full strength, the guests rising and singing, two cakes were brought in, one of them sent air express from Rome by a Monteux protégée, Vera Franceschi.



Lenscraft

Pierre Monteux (left) is congratulated by Roland Hayes and Charles Munch at the dinner in Boston celebrating his 80th birthday

The compliments and the toasts were many. Of all that was said, perhaps the most memorable was the heartfelt tribute of Roland Hayes. Speaking with dramatic slowness, Mr. Hayes recalled that Mr. Monteux had given him his first opportunity to appear with the Boston Symphony, in 1923, over definite opposition.

"Had Mr. Monteux's valiant stand only won for me, personally, a chance to sing with the orchestra, that alone would have been a great achievement, but its significance extended much further. It purged tradition of a blot—the removal of which opened wide the door of opportunity to worthy artists of the Negro race.

"With gratitude, therefore, I salute Mr. Monteux on this, his 80th birthday. He is a great musician-conductor. But even greater is he as a man!"

Said Mr. Monteux, at the end of the party: "I am deeply moved and I am very grateful, for all this was a surprise to me. This evening I shall remember all my life."

By MAX DE SCHAUSENSEE

Philadelphia Ends Opera Season

Philadelphia
OPERATIC fare in Philadelphia during recent weeks included the city's only Wagnerian performance of the season, as the Metropolitan presented "Tristan und Isolde" on March 15. Rudolf Kempe conducted a communicative performance, which enlisted the Isolde of Astrid Varnay, substituting for Margaret Harshaw. This was Miss Varnay's first Philadelphia Isolde, and she made an excellent impression with her forceful impersonation and dramatic singing. Set Svanholm rose to heights in the final scene, and Josef Metternich made his local bow as a resonant Kurwenal. Martha Lipton was a pretty but rather tentative Brangäne, and Jerome Hines a towering King Marke.

Two nights later, the Philadelphia Grand Opera brought its performance of Donizetti's "Lucia di Lammermoor" to the Academy. This was the much-heralded homecoming of Philadelphia-born Dolores Wilson in the role of the demented Lucia. It was the coloratura's formal bow in her native city, and she gave a strongly routinized performance, which earned her an ovation after the Mad Scene. There were none of the usual transpositions for Eugene Conley's Edgardo, which was brightly sung. Cesare Bardelli, Lorenzo Alvary, and John Rossi were heard in other leading roles under the baton of Giuseppe Bamboschek.

Wilson returns home to sing in Lucia;

Thompson work premiered by orchestra

On April 5, the Metropolitan returned for its final of six operas—a moving performance of "La Bohème". Giuseppe Campora and Ettore Bastianini were new here as Rodolfo and Marcello, making capital impressions. This was particularly true of Mr. Campora's modest yet ardent Rodolfo, a well sung and entirely believable impersonation, happily free of the usual *primo tenore* exaggerations. Lucine Amara was a bright-voiced Mimi, and Jean Fenn, though looking far too up-to-date, was a mettlesome Musetta. Jerome Hines and indestructible George Cehanovsky were the other Bohemians. Rolf Gerard's effective scenery and Dino Yannopoulos' rather cluttered and overdetached stage direction were new here. Fausto Cleve conducted.

A performance of "Carmen" brought Philadelphia's current grand opera season at the Academy to a close, as the Grand Opera presented the tried-and-true warhorse on April 22. Jean Madeira was the flamboyant, hard-working Bizet heroine, singing

with fine results. Opposite Miss Madeira, the sincerity of Walter Fredericks' sympathetic Don José was more than ever apparent because of its partnership with the mezzo. Mr. Fredericks' voice was large and effective. Cesare Bardelli was a colorful Escamillo; Sonia Leon, a sweet-voiced Micaëla; John Lawler, an experienced Zuniga; and Lester Englander a distinctive Dancairo. Giuseppe Bamboschek conducted a performance that did not erase memories of earlier Carmens in this city.

On March 18, Solomon was the memorable soloist with the Philadelphia Orchestra, playing the Brahms Piano Concerto No. 1 in unforgettable fashion. Randall Thompson's "A Trip to Nahant" had its premiere on this occasion, eliciting approval through its facile charm. The composer was present. Mr. Ormandy conducted.

On March 26, Maryan Filar, young Polish pianist, played the First Tchaikovsky Piano Concerto with the Philadelphia Orchestra, a performance more notable for technical bril-

liance and security than for poetic contemplation. The Brahms First Symphony found Mr. Ormandy and the orchestra in tip-top form. Ernest Bloch's superb Concerto Grosso No. 2 received its first Philadelphia Orchestra performance on this occasion. On April 1, the Philadelphia Orchestra and Mr. Ormandy presented an impressive performance of Bach's "St. Matthew Passion", in which the Temple University Choirs, directed by Elaine Brown, outdid themselves. Soloists were Phyllis Curtin, Eunice Alberts, David Lloyd, Mack Harrel, and Kenneth Smith. An all-Wagnerian concert, featuring extended excerpts from "Parsifal" was the orchestra's Good Friday offering, April 8. Mr. Ormandy conducted with lustrous results. A predominantly Brahms program, highlighted by the exquisite playing of young violinist Anshel Brusilov, was Mr. Ormandy's choice for April 15. The Brahms Symphony No. 2 received a smooth and tonally luminous performance. The premiere of Richard Yardumian's "Psalm 130", with tenor Howell Zulick as soloist, made an excellent impression at this concert. Byron Janis was soloist on April 18, playing Rachmaninoff's Third Piano Concerto with stunning effect. April 23 brought "Le Sacre du Printemps" to the Academy after a 16-year lapse. Mr. Ormandy and the

(Continued on page 31)

Chicago Orchestra Season Emphasizes Standard Repertory

By LOUIS PALMER

MUSICALLY conservative Chicagoans, who form the bulk of their Symphony's audience could sit back with a contented smile while contemplating the season just past. In this, Fritz Reiner's second year as permanent conductor of the orchestra, they had heard a series of 28 concerts leaning heavily upon Beethoven, Brahms, assorted Romanticists, and a liberal dose of Mozart and Haydn. Post-Debussy works were novelties in almost every sense of the word. Artistically and financially, it was a successful season. With a few minor exceptions, the orchestra has become a virtuoso instrument that Mr. Reiner can count upon for a thorough reflection of both the composer's and the conductor's intentions. And Chicagoans, demonstrating their appreciation in such matters, gave the box office cause to rejoice.

Novelties Promised

Musically adventurous souls and those with long memories were not completely happy. For the first group, it seemed Mr. Reiner either was neglecting his contemporaries or had an exceedingly poor opinion of their efforts. The second group remembered sadly Mr. Reiner's statement when he came to the city. At that time, he claimed there would be a fair representation given to new works and these would be of stature and tested worth. In retrospect, only seven works in a 28 week season fulfilled those qualifications. Of the seven, four were small in scale but of a caliber to make the audience want more. These were Bartok's "Hungarian Sketches", Hindemith's Overtures to "The News of the Day", and "When Lilacs Last in the Dooryard Bloom'd", and Toch's Overture to "The Fan". The remaining three novelties of stature were large in scale. Liebermann's Concerto for Jazz Band and Symphony Orchestra was discussed in an earlier review. There remain the Prokofiev Cello Concerto and the Richard Mohaupt Violin Concerto.

Prokofiev's Concerto poses fiendishly difficult problems for the solo artist, yet it came as no surprise that Janos Starker surmounted them, in the April-15 concert, with an ease born of mastery. Mohaupt's Concerto for Violin, is in no sense comparable to the Prokofiev Cello Concerto, yet it has melodic charm, and delightful capriciousness. John Weicher, Chicago's concertmaster, turned soloist for the occasion, and his performance was commendable.

Mr. Reiner and the orchestra provided several unforgettable performances during the season. Appropriately enough, the first was Beethoven's "Eroica", on Dec. 2. Here the heroic concept was admirably mirrored in playing of power and sweep. On Dec. 9, Rudolf Serkin joined Mr. Reiner and the

orchestra in a moving account of Mozart's Piano Concerto in D minor (K. 466). The performance of the Brahms Symphony No. 2, on Feb. 24, was one to take to the heart. A fourth memorable performance occurred in Mozart's Divertimento No. 17, on March 10. Finally, on April 7, Mr. Reiner and the orchestra bewitched the audience into believing Strauss's "Death and Transfiguration" a truly great masterpiece.

Mr. Reiner's mid-season vacation involved five concerts this year. They began and ended inauspiciously with Josef Krips in the first and George Schick in the other. Mr. Krips, on Dec. 30, scheduled a good Viennese program, but the playing lacked the warmth and geniality we associate with this music. Mr. Schick, in contrast, built an unusual and highly diversified program for Jan. 27, which he proceeded to reduce to a common denominator by means of a thoroughly unimaginative approach.

Between these two men came Bruno Walter who, on Jan. 6, gave us the finest "Rhenish" Symphony by Schumann heard here in years. The following week Mr. Walter conducted Haydn's "Miracle" Symphony and Beethoven's Eighth Symphony with happy results. Not so fortunate, though, was Schoenberg's "Transfigured Night", for Mr. Walter interpreted it as a light, lyric serenade. For his last performance, on Jan. 20, Mr. Walter turned to Mahler's Second Symphony with the help of Nancy Carr, Lillian Chookasian, and the Northwestern University Choral Union. It was a good night for all involved, with the possible exception of Miss Carr, who was not in voice.

Chamber-Music Season

Chamber-music lovers were given thorough consideration, this season, for the first time in Chicago's history. The Fine Arts Quartet was heard in a season of 13 weekly concerts at Kimball Hall, beginning Jan. 24. Their individual playing and their ensemble was not consistently of a high level, yet their courage commands respect. Clara Siegel, pianist, appeared with the quartet in Bloch's Quintet for Piano and Strings, on March 29. Miss Siegel remains, as always, one of the most satisfying chamber musicians for both ensemble and musical intent.

In addition to its series, the Fine Arts Quartet appeared as part of the American Jewish Tercentenary celebrations with a concert at Thorne Hall, Dec. 11. Three contemporary composers were represented on the program, but the premiere of Manolo Leide-Tedesco's Quartet, Op. 23, made Leon Stein's Quartet No. 1 and Ernest Bloch's Quartet No. 3 sound curiously old-fashioned. Mr. Tedesco's quartet, in the 12-tone system, has virile strength with never a trace of forced studiosity about it.

On April 25, the Fromm Music Foundation presented the first performances of a group of its composition awards at the Goodman Theater in Chicago. For the playing of five works a varied assortment of musicians, both professional and amateur,

were assembled, including Leontyne Price; George Schick; members of the Chicago Symphony; the University of Illinois Sinfonietta, with Paul Young, conductor; and a number of others. For reasons best known to themselves, the judges of the Foundation had selected five tentative works ranging from mediocre to banal in content. Lou Harrison's Mass for mixed chorus, trumpet, harp, and strings was a static piece, which might well have been written by a student of average talent. The music neither began nor went anywhere. Hugo Kauder's Ten Poems from James Joyce's Chamber Music was a tediously drawn-out archaic mannerism. Wilhelm Killmayer's "Lorca Romanzen", for soprano (Miss Price), piano (Mr. Schick), and percussion instruments (members of the Chicago Symphony) came closest to a show of talent, but even here derivative influences of Orff and Kurt Weill were painfully evident. After a welcome intermission, the audience was subjected to a sterile but mercifully short work for mixed chorus, soprano, English horn, celesta, harp, and strings, by Alan Hovhanness, called "The Stars". The concert ended with a barren Missa Brevis by Wilhelm Killmayer, which lived up to neither word of its title. That such a group of five works be chosen as worthy representatives of what is being written in these times is a sad commentary either upon our composers or upon the taste of the Foundation's judges.

Flissler To Tour Brazil, Mexico, and France

Joyce Flissler, young American violinist, has been chosen by three separate foreign musical organizations in Brazil, Mexico, and France to tour their countries. In co-operation with the National Music League of New York, the foreign organizations have been responsible for giving audiences an opportunity to hear American talent. Recently these exchanges have been under the International Exchange Program of the American National Theater and Academy.

In August Miss Flissler will begin a six-week tour of Brazil. On Sept. 28, under the auspices of the Association de Concertistas Mexicanos, she will start a Mexican exchange program with a concert at the Palace of



Joyce
Flissler

Fine Arts in Mexico City. Miss Flissler will tour France for four weeks beginning in November under the sponsorship of the Jeunesses Musicales.

Miss Flissler, former winner of the Walter W. Naumburg Foundation award, is under the management of the National Music League. This is the first time since the inception of the exchange program that an American musician has been requested simultaneously by three foreign countries.

Cortot Cleared By French Court

PARIS.—Protesting that the veto of the Musicians' Syndicate of France against his performances amounted to slander or defamation of character, Alfred Cortot brought court action against the Syndicate before the Tribunal of Paris. The Tribunal's decision was set aside 18 months ago by the Supreme Court of the Cour de Cassation, the highest court of appeals in France, which put the case before the Court of Orléans. Recently, judgment was rendered in favor of the pianist, granting him the damages asked. This suit settles the accusations against Mr. Cortot, clears his name, and leaves him completely free to play with orchestras in France.

Kempe Signs Contract With Columbia Artists

Rudolf Kempe, Metropolitan Opera conductor, has signed a contract with Columbia Artists Management, Inc., to cover his orchestral guest appearances in the United States, it was announced by the Judson, O'Neill, and Judd division of that organization. Mr. Kempe is scheduled to conduct again at the Metropolitan next season.

Americans To Perform with Korean Orchestra

THREE American-born artists—Seymour Bernstein, pianist; Kenneth Gordon, violinist; and Richard Kay, cellist—will perform in the ten-week music festival to be held in Seoul, Korea, beginning June 13. The three musicians will appear in solo and chamber recitals and also with the ROK Naval Symphony, under the direction of John S. Kim. It is believed that the trio are the first American-born musicians to tour Korea before a civilian audience.

The ROK Naval Symphony was formerly the Seoul Philharmonic, the latter having been founded in 1945. Mr. Kim has been conductor since 1947. The Philharmonic became the ROK Naval Symphony in September, 1950, when it was suggested to the Korean Navy that the Philharmonic should be adopted by them in order for the orchestra to be subsidized. At present, the 70-member orchestra is still under the auspices of the Navy, though plans are being made for the orchestra to be reorganized under the recently founded Korean Symphony Society. When the orchestra changes hands, it will still receive a government subsidy.

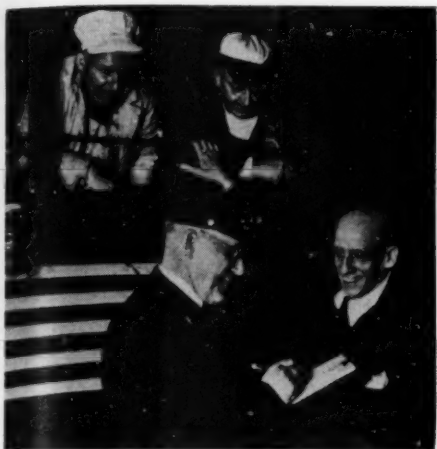
One of Mr. Kim's greatest difficulties has been to obtain instruments for the orchestra. On a recent trip to the United States he appeared on the "Strike It Rich" program to appeal

for instruments, and he received many responses. The orchestra at the present time gives four or six concerts every month of works from the standard repertory. So great is the demand for tickets that the 1,200 seats of the concert hall and the 800 places for standees are always sold. Mr. Kim said that each concert in the festival may have to be repeated four times to accommodate the demand for tickets.

The three Americans will conduct master classes in Seoul as well as perform in many of the smaller towns in Korea. The Specialists Division of the United States State Department and the Korean Symphony Society are jointly sponsoring the trip. The three will introduce works that have not been heard in Korea before—Brahms's First Piano Concerto and the Double Concerto, the Dvorak Cello Concerto, and Gershwin's "Rhapsody in Blue". Michel Nazzi, oboist of the New York Philharmonic-Symphony, and Peter Altobelli, French horn player of the Pittsburgh Symphony, will make the trip to work with the orchestra and teach.

Mr. Kim also plans to produce "Aida" in Korean with Korean artists. Though many popular operas had been formerly presented in Seoul, this will be the first operatic presentation since the Communist invasion.

PERSONALITIES



Dimitri Mitropoulos confers with another kind of conductor before leaving from Grand Central Station on the New York Philharmonic-Symphony's spring tour

DURING the opening ceremonies of the Vienna State Opera on Nov. 5, **Maria Jeritz, Lotte Lehmann, and Alfred Piccaver** will be among the honorary members of the famous theater participating. **Herbert Graf** of the Metropolitan has agreed to supervise the television presentation of the ceremonies.

Anna Russell has been engaged by the Cincinnati, Seattle, Oklahoma City, and National Symphonies for next season. Miss Russell is now filling concert engagements for the Australian and New Zealand Broadcasting Commissions. Her tour of Australia is the longest one ever booked for a concert artist by the ABC, and extra performances are being added to the original 62 engagements. The international concert comedienne will be heard in New York City next season in two concerts—an "all request" program, and one of all new material, in which she will be accompanied by Jimmy Carroll and his Anti Antiqua Miserable Musici.

Camilla Williams made her debut with the Vienna State Opera on April 16 in the title role of "Madama Butterfly". After her successful appearance, she was immediately re-engaged for another performance of Puccini's opera on April 29, and for a lieder recital. The soprano, the first Negro artist to appear with the Vienna company, appeared as soloist with the Royal Philharmonic in London on May 8, returning to Vienna for the lieder recital on May 12.

Emil Beyer was heard in a recital presented by the Massachusetts Lecture Series Committee at the Massachusetts Institute of Technology on April 13. The pianist-composer played many of his own compositions, and works by Handel, Chopin, Scriabin, Neumann, and Liszt.

Fernando Corena is flying immediately to Vienna after completing the tour of the Metropolitan Opera on May 30, there to appear during June with the Vienna Philharmonic and to sing in "Don Giovanni" and "Le Nozze di Figaro". In July, he will appear with the St. Cecilia Orchestra in Rome, and in "La Forza del Destino" and "Turandot". The bass will sing at the Glyndebourne and Edinburgh Festivals in August, appearing in the title role of "Falstaff", and will sing in "L'Elisir d'Amore" and "Don Pasquale" in Florence this September.

Boris Goldovsky was honored recently by a special citation from the Peabody Award, in recognition of his contributions to the radio presentation of classical music as commentator of "Opera News on the Air", intermission feature of the Metropolitan Opera broadcasts.

Roberta Peters was married to Bertram Fields, New York hotel executive, at New York's Temple Emanuel on April 10. The couple left for a short

honeymoon in Miami, after which Miss Peters rejoined the touring Metropolitan Opera on April 16 in Cleveland.

Mattiwilda Dobbs, currently on European tour, is scheduled for 35 concerts in Australia before her return to the United States, where she will make her operatic debut in October with the San Francisco Opera Company.

Jussi Bjoerling, who recently signed with the Chicago Lyric Opera for its fall season, returned to the Stockholm Royal Opera this winter. He has also made concert appearances in Finland, Denmark, and other Swedish towns, and will give recitals in Paris and London this month.

Victoria de los Angeles began her European tour with a trip to her home in Barcelona on April 20. Before returning to the United States next January, the soprano will make appearances in Milan, Buenos Aires, London, and Paris.

Claudio Arrau left for Europe on April 21 on the first half of his spring tour. The pianist will return to New York from Germany before leaving again for London, Dublin, and the Vienna and Holland festivals. Mr. Arrau will also act as judge in the annual Marguerite Long Competitions held in Paris from June 20 to 27.

Arthur Bennett Lipkin will appear as guest conductor with the Zurich Tonhalle Orchestra on July 3. Mr. Lipkin will include two American compositions in his program.

Ernst and Lory Wallfisch have left for Europe to make recordings with Odeon Records, and appear in concerts and broadcasts in France, Holland, Switzerland, Italy and England. Mr. Wallfisch will also be heard in four chamber-music concerts at the Prades Festival. The couple will return to the United States in January, 1956, for concert engagements.

William Warfield will appear as soloist with the Philadelphia Orchestra in seven concerts of the organization's forthcoming European tour.

Rudolf Firkusny left early in May for a short tour of Europe, including appearances with the BBC Symphony in London and in concerts in Italy.

Betty Bean, press director of the Philharmonic-Symphony Society of New York, became engaged to Bruce Lee Kubert, New York executive. The wedding is planned for early summer.

Laurel Hurley has been engaged to sing the leading roles in two compositions by Darius Milhaud—"Medée" and "Salade", which will receive their American premieres at the Brandeis University Festival of Creative Arts on June 11.

Sol Hurok was presented with a citation "for his distinguished contribution to the cultural life of the United States" by Harold G. Case, president of Boston University, at a luncheon in his honor on April 7 at the Ritz-Carlton Hotel in Boston. Mr. Hurok left for London on April 18 to begin a scouting trip for NBC Television.

Ellen Ballou plays Villa-Lobos' Concerto for Piano and Orchestra on the BBC in the first appearance of her current European tour. The pianist will then give recitals in London and elsewhere.

Florence Mercur was present at the world premiere of the motion picture "Murder in Villa Capri" in Orange, N. J., on April 5. The pianist, who appears in the picture, was also its musical director.



Genovese

Maurice Eisenberg, center, and his son visit with Pablo Casals at his home in Prades, France. This summer Mr. Eisenberg will teach at the International Cello Centre in London, of which he is artistic director. Last month he was soloist in the Boston Symphony's first performance of the Elgar Cello Concerto

Luben Vichey, who made his Metropolitan Opera debut in 1948, became a United States citizen in Federal Court recently.

Jesus Maria Sanroma has been awarded an honorary doctorate in music by the University of Miami. The Puerto Rican pianist now holds three honorary academic degrees, the others being from Boston College and the University of Puerto Rico.

Jennie Tourel was married on April 23 to Dr. Harry Gross, noted New York cardiologist.

Howard Vandenburg, appearing with the Bavarian State Opera in Munich late last year, was believed to be the first American to sing Lohengrin on German soil.

Eleanor Knapp, currently appearing on German concert stages, was heard as The Mother in several performances of Menotti's "Amahl and the Night Visitors" in Vienna and Linz, Austria; as Carmen in Bizet's opera, at Graz; and a recital in Salzburg.

Joseph Rosenstock has been engaged as one of the principal conductors of the 1955 International Music Festival in Holland. Mr. Rosenstock, who will make his first appearance in the Netherlands during the June-July Festival, will direct performances of Mozart's "Le Nozze di Figaro" and "Don Giovanni".

Irene Jordan was the first recipient of an award to be given annually to the most distinguished alumna of the year of Judson College, Marion, Ala.

Gyorgy Sandor is touring Europe during the months of April, May, and June, returning to the United States in time for an appearance at the Music Academy of the West during the summer.

Milton Katims conducted the Seattle Symphony in the premiere of Byard Fritts' "Litany" as part of a Northwest Festival at Pacific Lutheran College on May 7. The next day, Mr. Katims flew to Europe for concerts with the French and Belgian radio orchestras, scheduling works by American composers.

Harry Shub will begin his five-week European tour on Oct. 1. The violinist will appear in the principal cities of England, Holland, Sweden, Denmark, Norway, Spain, and Portugal before his return to the United States in November to begin his American tour.

LETTERS

to the editor

Congressman's Report

The following is a letter to the Editor from Frank Thompson, Jr., Congressman from New Jersey, who is following the lead of his predecessor, Charles R. Howell, in sponsoring art legislation in the present Congress.

THANK you very much for the splendid article on "Musical Subsidies in America Today—A Survey", which appeared in the February issue of your great magazine. I read this study with much interest because it is one of the finest and most complete reports on the subject which I have ever seen.

It occurs to me that the survey might well be extended to include State and local support for art museums and galleries as well as subsidies of the other arts. Further, a general study of subsidy would be helpful in relating music and art subsidies to Federal subvention of agriculture, business, roads, schools, and so on. In this connection you will be interested in a study by the House Committee on Agriculture entitled "Government Subsidy Historical Review", which was published on June 3, 1954. This study shows that Federal subsidy is the oldest economic principle written into the laws of the United States.

Eleven Cents Per Year

Americans spent \$5,310 million for tobacco in 1953. This is an average expenditure per taxpayer of \$100.07. They also spent \$8,865 million for alcoholic beverages that same year, for an average expenditure of \$167.05 per taxpayer. The maximum contribution of the Federal Government to the arts under my bill, H. R. 5040, would be \$5,500,000 for assistance to, and the encouragement of, the fine arts in the several States. This figures out at about 11 cents per year per taxpayer.

The sum called for in H. R. 5040, moreover, is not the thin edge of the wedge looking toward the development of a large Federal subsidy in the years to come. It compares favorably with the \$2,000,000 or less spent annually by the British Arts Council, if we take account of our much larger population. My bill, however, bears no resemblance to the system of court patronage of the arts as it existed for centuries in Europe and in other countries, nor is it similar to the present-day counterparts of court patronage, as carried on abroad.

Encourages Private Support

H. R. 5040 does not establish a program of Federal subsidy, and I am not at all sure that Federal subsidy of the arts is desirable or wanted by the art groups. My bill is specifically designed to encourage greatly increased financial support of the arts in our very rich country by private individuals, business, and State, local, and municipal governments, foundations, and so on. The program envisioned in the bill I have sponsored was very well described last year by Congressman Jacob K. Javits (R., N. Y.) who testified in part as follows: "Mr. Chairman, this is leverage money, if I may use a banking or business term. It is prying loose vast sums because it gives the impetus. In our country, you are not dealing with a question of charity. Most people are happy to pay for matters of this kind. To get this thing off the ground is what is important. The prestige of the

Federal Government is worth manifold times the sum that I have mentioned. I believe an optimum program could be started with \$5 million."

Dr. Leonard Carmichael, Secretary of the Smithsonian Institution, advised me recently that the Regents of the Federal agency was keenly interested in the early establishment of the Smithsonian Gallery of Art which was authorized by an Act of Congress in 1938. It is my earnest hope that this long sought and much needed home for the National Collection of Fine Arts will be built in the near future. I have introduced a second bill, H. R. 4307, which would amend the 1938 Act and add auditorium facilities for the presentation of music and the theater arts to the proposed building. Under this bill, the music, drama, and fine arts center would be located across the Mall from the National Gallery of Art in Washington and would have the same status in the Federal Government as that institution.

Nationwide Scope

In its Report to The President on Art and Government published in 1953, the Commission of Fine Arts recommended that the National Collection of Fine Arts "be given funds with which to purchase, annually, works of contemporary artists from which it should organize continually changing exhibitions. It should extend these resources to benefit all parts of the country, making the works of art in its possession available through traveling exhibitions". It is my hope that when the Smithsonian Gallery of Art is established finally, the music and theater arts activities will be no less important than the other art activities and the music and the theater arts will be made available to all of our people in all parts of the country.

A third bill of mine, H. R. 21 (revised as H. R. 4215), which I introduced on the opening day of the present Congress, would establish a Federal Commission to assist in the establishment of a music, drama, and fine arts center rivaling the National Gallery and other great art buildings in Europe. At the hearings held for three days in February on this bill Mr. Robert W. Dowling, president of the American National Theater and Academy, and the City Investment Company of New York, repeated an offer he made a few years ago to President Harry S. Truman to raise through private subscription from businessmen, foundations, and wealthy individuals whatever sums were necessary to build the kind of cultural center which would make our Nation's Capital the Paris of America and give it a cultural status equal to the other world capital cities. I hope that, when Mr. Dowling begins his fund-raising campaign, every American will be given the opportunity to contribute toward building a great cultural center in Washington. Money is raised for the Metropolitan Opera Company and the Philharmonic-Symphony Orchestra of New York on a national basis and the advancement of the cultural status of our National Capital is a challenge to the loyalty and patriotic love of country which is present in each and every one of us.

Decentralized Spending

I have been told that the Federal contribution to the civic center at Columbus Circle in New York City was about \$6,500,000. American tax dollars have also been used to rebuild opera and music buildings in Europe. Why can't similar funds be spent at home on cultural programs in San Antonio, Seattle, Sarasota, Cleveland, Trenton, Washington, and in other cities and towns and communities across our fair land? Surely, more money should be spent in each State and in each community on the advancement of the various activities which make our civilization endure and flourish, for all of our cultural

In The News 20 Years Ago

1935



Wide-World

As Pietro Yon, organist of St. Patrick's Cathedral, plays the new electric pipeless organ in 1935 in the RCA building, many distinguished musicians look on. From the left, Fritz Reiner, Constantino Yon, Colette d'Arville, Rosa Ponselle, Deems Taylor, Giovanni Martinelli, and Leopold Godowsky

programs find it increasingly difficult to continue in the face of constantly rising costs.

In view of the many roadblocks which have defeated all efforts of earlier Congresses to enact fine arts legislation (the first fine arts bill was introduced by Representative Samuel S. Cox of New York in the 46th Congress), it is my earnest hope that the 84th Congress will make a thorough and detailed study of American subsidy, direct or indirect, of foreign art programs and cultural centers. I believe that this information is essential to a general public understanding of the issues involved in the legislation which my Colleagues and I have introduced in this Session, and to the

advancement of these bills in the Congress.

FRANK THOMPSON, JR., M. C.
Congress of the United States
House of Representatives
Washington, D. C.

Correction

TO THE EDITOR:

With reference to the biographical data appended to the article "The Composer's Dilemma", reprinted in your Annual Issue, may I correct one statement: In all my years of association with the Army and the Foreign Service, I have never had anything whatsoever to do with cultural affairs.

HENRY PLEASANTS
New York

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: Helen Knox Spain, 724 Piedmont Ave., N.E.
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CINCINNATI: Mary Leighton, 506 East Fourth St.
CLEVELAND: Eleanor Wingate Todd, 1978 Ford Dr.
DENVER: Emmy Brady Rogers, Rocky Mountain News.
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HOUSTON: William Rice, 4316 Mildred, Bellaire, Tex.
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KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.
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Albert Goldberg, Correspondent, Los Angeles Times
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NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.
PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.
PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.
ST. LOUIS: Charles Menees, St. Louis Post-Dispatch.
SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.
SEATTLE: Maxine Cushing Gray, The Argus.
WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Paso 755.
AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.
Biddy Allen, 21 Tintern Ave., Toerak, S.E. 2, Melbourne.
AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.
BELGIUM: Edouard Mousset, 54 Rue du Trone, Brussels.
BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.
CANADA: Gilles Potvin, 7387 St. Denis St., Montreal.
Colin Sabiston, 200 Cottingham St., Toronto.
DENMARK: Torben Meyer, Berlingske Tidende, Copenhagen K.
ENGLAND: Cecil Smith, London Daily Express.
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GERMANY: H. H. Stuckenschmidt, Berlin-Tempelhof, Thuyring 45.
Everett Helm, Mohlstrasse 9, Stuttgart.
HOLLAND: Lex van Delden, Moreelstraat 11, Amsterdam.
ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.
Peter Dragadze, Via Anfossi 18, Milan.
Cynthia Jolly, Via dei Gracchi 126, Rome.
MEXICO: Peggy Munoz, Protasio Tugle 69-8, Colonia Tacubaya, Mexico, D.F.
PORTUGAL: Katherine H. de Carneiro, 450 Rua de Paz, Oporto.
SCOTLAND: Leslie M. Greenlees, The Evening News, Kemsley House, Glasgow.
SPAIN: Antonio Iglesias, Avenida Reina Victoria 58, Madrid.
SWEDEN: Ingrid Sandberg, Lidings 1, Stockholm.
SWITZERLAND: Edmond Appia, 22 Rue de Candelle, Geneva.

Der Rosenk

The season kavalier" w performance ally in the was a good of the colla ing and the tion between

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May,

OPERA at the City Center

Der Rosenkavalier, April 3

The season's second "Der Rosenkavalier" was a swift, light-footed performance, which, if not stylistically in the Viennese-Strauss manner, was a good show. One missed much of the collaboration between the acting and the music—the synchronization between gesture and orchestra.

Top singing honors of the evening went to William Wilderman, as an excellent Baron Ochs. Historically, he managed to make this difficult part believable and did not fall into the many pitfalls that can result in a slapstick characterization. Mariquita Moll was a vocally beautiful Marschallin, but she looked so young in the first act that it was beyond credibility when she sang of her fleeting youth.

Edith Evans proved to be a masculine Octavian. During the first two acts she sang some beautiful top tones, but as the evening progressed, her voice seemed to become tired. In the final trio she was barely audible. It must be added that she was substituting for Frances Bible as Octavian. Dolores Mari, as Sophie, did some fine silvery singing; but her conception of the role made Sophie more of an American teen-ager than the daughter of a merchant just elevated to nobility.

Other singers included Walter Fredericks, as the Singer; Gloria Lane, as Annina; Mija Novic, as Marianne; Luigi Vellucci, as Valzelio; and Richard Wentworth, as Faninal. The orchestra, under the direction of Joseph Rosenstock, sounded better to this listener than it had in the last few weeks. —F. M. Jr.

Der Rosenkavalier, April 5

Ralph Herbert, who had sung in Strauss's "Arabella" at the Metropolitan the night before, returned to the City Opera for the first time in five seasons to sing for the first time the role of Baron Ochs. A rather crude make-up, which made the Baron more ugly than he need be, was the only disaffecting element in a thoroughly knowing, rounded performance; the character's vulgarity was kept this side of buffoonery, with the aristocratic veneer always apparent; the security of the singing, clear diction, and obvious understanding of the lines were a constant source of pleasure. David Aiken, who was making his debut with the company, presented a sturdy-voiced, smoothly sung Faninal, but he did little as an actor to give the part dimension, merely going through the surface movements. Wilma Spence, Edith Evans, and Dolores Mari again headed the distaff side of the cast, and Joseph Rosenstock conducted. —R. A. E.

Don Pasquale, April 6

A last minute change in the cast was evident in this presentation of Donizetti's opera buffa, an eleventh hour substitution of Constanzo Gero for Davis Cunningham in the role of Ernesto. It would be unfair to judge his performance under such adverse conditions. Peggy Bonini was persuasive as Norina, brazen enough to make her domination of Don Pasquale believable, yet feminine enough to be very attractive. Her voice assumed the coloratura passages with ease and expressive distinction. Richard Wentworth filled the role of Pasquale as capably as in the past; vocally, one could have wished for less subordination of the musical values to the dramatic demands of the part. A less grumpy and bumbling Don could have sung with more musicality. Others in the cast were Richard Torigi as Doctor Malatesta, and Arthur New-

man as a Notary. Joseph Rosenstock conducted rather tentatively, an attitude that can be understood in the light of the last-minute juggling of cast. —J. S.

The Tales of Hoffmann, April 7

The City Opera is at its professional best in Offenbach's untarnishing fantasy, "The Tales of Hoffmann". The mounting, particularly the Venetian scene, is sumptuous and imaginative, the dramatis personae are mostly young, dashing and good to look upon, and the acting and the singing are of a superior order.

Conducted for the first time by Julius Rudel and with new choreography by John Butler, the production was distinguished by uncommonly fine performances in key roles. Robert Rounseville was volatile and highly polished in the role of the poet, and the vast amount of music assigned to him was executed with unflinching skill and voluminous tone despite the fact he was suffering an indisposition.

Appearing for the first time in their parts, Nadja Witkowska achieved considerable vocal brilliance and an admirable control of the movements of the mechanical doll, Olympia, and Phyllis Curtin, as Giulietta, supplemented her fine voice and customary impeccable musicianship with a poetically seductive acting style that was rather startling but not out of place in the Venetian episode. Frances Yeend was sympathetic and rich of voice as the third love, Antonia. Another outstanding performance was the grim, menacing Dapertutto of Cornell MacNeil.

Others taking part in "Hoffmann" for the first time were Rosemary Kuhlmann (The Mother) and John Reardon (Hermann) — both highly satisfactory. —R. E.

Carmen, April 9, 2:30

Josephine Asaro, as Micaëla, and Emile Markow, as Zuniga, made their debuts with the New York City Opera Company in a rather routine performance of "Carmen". Miss Asaro was a sweet-voiced Micaëla, though her upper tones were occasionally strident, and she sang fluidly and with an understanding of the text. Mr. Markow displayed a pleasant voice and was a satisfactory, though stiff, Zuniga. Others in the cast included Rosemary Kuhlmann, as Carmen; Robert Rounseville, as Don José; Lawrence Winters, as Escamillo. —F. M., Jr.

Cavalleria Rusticana Pagliacci, April 10, 2:30

In the second performance of "Cavalleria," Barry Morell assumed the role of Turiddu for the first time (in fact it was his third appearance on any operatic stage). Mr. Morell has a lyric tenor of exceptional quality and sang the role with intelligence and finesse. What was lacking, due to his inexperience, was characterization, emotional projection, and dramatic fire, most noticeable in the bitter argument Turiddu has with Santuzza; he merely stood waiting for his cues without seeming in the least distraught. Though Rosa Savoia's voice was rather light for Santuzza, her portrayal was credible and well sung; Jean Handzik and Arthur Newman were weak in the parts of Mamma Lucia and Alfio; Edith Evans was a fine Lola.

Gloria Lind assumed the role of Nedda in "Pagliacci" for the first time and was successful in suggesting the cruelty and flippancy of the character. Vocally she was bright and in complete control. Lawrence Winters was excellent again as Tonio; John Reardon was the pleasant-voiced, highly believable Silvio. Frank



Robert Rounseville as Hoffmann

Eckart and Michael Pollock sang the roles of Canio and Beppe. Both of these restaged productions were conducted with style, drama, and experience by Emerson Buckley.—M. D. L.

Don Pasquale, April 12

The third and last performance of Donizetti's opera this season brought replacements in three roles. Leon Lishner, as Pasquale, and David Aiken, as Malatesta, gave serviceable, routine performances that failed to lift the production above its plodding level. Evidence was again available of the excellence of Mr. Aiken's voice, and he sang with admirable legato in slow-moving arias; he had yet to develop vocal flexibility for passages with fioriture. Gilbert Russell made his debut, as Ernesto, displaying a voice of ample proportions and range for the part and warm in texture. Nervousness attendant on his debut sufficiently affected his ease of delivery and stage movement to make his performance unconvincing. Peggy Bonini was again the Norina, and Arthur Newman offered an amusingly caricatured Notary. Joseph Rosenstock conducted with a notable absence of sparkle. —R. A. E.

The Tales of Hoffmann April 16, 2:30

The repetition of Offenbach's opera was notable for Lawrence Winters' appearance as Lindorf, Coppelius, Dapertutto, and Dr. Miracle, the part

of Dapertutto being new to the baritone's repertoire. With the exception of occasional tonal roughness and an odd French accent, Mr. Winters' performance of the quadruple role was a distinguished achievement. The voice had warmth, richness and darkness, sounding particularly effective in a beautifully phrased version of the Diamond Aria. A commanding figure onstage, the baritone made careful distinctions in portraying the four characters, providing an overlay of malevolence of especial theatrical impact for each one. Davis Cunningham returned to the role of Hoffmann; equipped with a strong, high-ranging tenor voice for the long, arduous part, he sang with more abandon than last year. Marjorie Gordon, the Olympia, made her debut with the City Opera, singing with clarity and accuracy and with a tone that will probably have more gleam when it becomes better focused. Edith Evans (Nicklausse), Phyllis Curtin (Giulietta), Frances Yeend (Antonia), and Rosemary Kuhlmann (the Mother) repeated their roles. Miss Yeend substituted for the indisposed Sarah Fleming, singing on a week end when she was also taking part in three performances of Beethoven's Ninth Symphony, with the New York Philharmonic-Symphony, and taking the role of Mimi in "La Bohème" at the City Center. As Antonia, she sang the music as brilliantly as ever, with a more poised relaxed style. Julius Rudel conducted a fresh-sounding, musical performance, with a sympathetic regard for the singers. —R. A. E.

Cavalleria Rusticana Pagliacci, April 16

There were several changes in casts for the final performances of the season of the Mascagni and Leoncavallo operas. Morley Meredith, singing the role of Alfio in "Cavalleria Rusticana" for the first time, gave a consistently fine characterization. Vocally, too, he was in top form and sang with gusto and spirit. The others, all familiar in the cast, were Rosa Savoia as Santuzza, Walter Fredericks as Turiddu, Edith Evans as Lola, and Jean Handzik as Mamma Lucia.

Likewise heard for the first time in their roles in "Pagliacci" were Ernest McChesney, as Canio, and John Reardon, as Silvio. Mr. Reardon (Continued on page 31)



Fred Fehl

Staged for the first time by the City Opera, this season, "Don Pasquale" offered in its initial performance Richard Wentworth, left, in the title role, and, at the right, Adelaide Bishop, as Norina; Richard Torigi, as Malatesta; and Davis Cunningham, as Ernesto

New Recordings

WIND QUINTETS

DANZI, FRANZ: Quintets for Wind Instruments, B flat major, Op. 56, No. 1, and G minor, Op. 56, No. 2. *French Wind Quintet*. (Oiseau-Lyre, DL 53005, \$2.98) ★★★

MILHAUD: "La Cheminée du Roi René", "Suite d'après Corrette", for oboe, clarinet, and bassoon. *French Wind Quintet*. (Oiseau-Lyre, DL 53002, \$2.98) ★★★

THESE two ten-inch disks contain unfamiliar and delightful music by two composers (18th and 20th century) who knew supremely well how to write for winds. Franz Danzi (1763-1826) was a prolific and successful composer of all sorts of music in his day, operas, symphonies, Masses, chamber works and others. Long forgotten, he has been restored to public attention with the help of recordings. These two quintets, especially brilliant in their harmonic treatment and instrumentation, certainly deserve to live.

The title of Milhaud's suite for wind quintet "La Cheminée du Roi René" refers to the favorite corner in the city of Aix, where King René of Provence (1409-1480) used to sun himself. It is still called his "fireplace". Milhaud has written seven little movements associated with the king or with places near Aix. Michel Corrette was an organist in Paris in the 18th century. One of his pieces inspired Milhaud's suite of eight brief movements. Note how cleverly the three instruments are scored; at times they sound like five. The members of the admirable French Wind Quintet are: Jean-Pierre Rampal, flute and piccolo; Jacques Lancelot, clarinet; Pierre Pierlot, oboe; Paul Hongne, bassoon; and Gilbert Courcier, French horn. —R. S.

FOUR OPERAS

FROM London firr has come a spate of complete opera recordings in which the voices of Mario Del Monaco and Renata Tebaldi, and the chorus and orchestra of the Accademia di Santa Cecilia, in Rome, are prominent features. Miss Tebaldi and Mr. Del Monaco appear together in Puccini's "Manon Lescaut" (LLA 28, \$11.94)***, and Verdi's "Otello" (LLA 24, \$11.94)****. Mr. Del Monaco has Hilde Gueden as his Gilda in "Rigoletto" (LLA 25, \$11.94)****. For the fourth recording, London moved to Switzerland, so to speak, to pick up the Motet Choir of Geneva, l'Orchestre de la Suisse Romande, conducted by Ernest Ansermet, and soloists in Ravel's little-known "L'Enfant et les Sortilèges" (LL 1180, \$3.98)****, which is a short lyric fantasy rather than an opera.

As our star-rating indicates, these all are from superior to superb recordings technically. It can be reported that they are superior musically also, give or take a few pages in the Verdi works, where Mr. Del Monaco's powerful vocal organ gets a bit out of hand and the tone roughens. To those who thrill to bravura singing in true Italian style, such moments are more than compensated for by Mr. Del Monaco's aggressive virility, his high-voltage *dramatique*, and the ringing tones he can command at the summit of the voice.

Combining impressive musicianship with great subtlety of technique and one of the loveliest voices of our day, Miss Tebaldi is as tragically moving in the "Willow Song" and the "Prayer" of "Otello" as she is girlishly poignant in Manon's "In quelle trine morbide".

But these two singers by no means take all the vocal honors. The cast of the "Rigoletto" is adorned by the presence of such sapient artists as Miss Gueden; Aldo Protti, as Rigoletto; Cesare Siepi, as Sparafucile; Giulietta Simionato, as Maddalena; and Fernando Corena, as Monterone. Messrs. Corena and Protti also contribute importantly to "Otello" in the roles of Lodovico and Iago respectively, the latter's "Credo" being one of the highlights of the performance. Mr. Corena makes his third appearance, as an excellent Geronte in "Manon Lescaut". The conductors are Francesco Pradelli ("Manon Lescaut") and Alberto Erede ("Rigoletto" and "Otello"), both with their scores completely in hand.

Certainly there is no more delightful divertissement for children than Ravel's "L'Enfant et les

Sortilèges", a fantasy about the naughty little boy whose ill-tempered pranks draw retaliation from the fairy princess, the fire, the chair, the birds and animals in the garden, and even the Chinese cup and the tea pot. With its lavish instrumentation, yet simple musical construction, and its scintillating wit and style, this little jewel can scarcely be more captivating when staged than it is in pure musical form. Among the solo characters are Flore Wend, Suzanne Danco, Marie Lise de Montmollin, Genevieve Touraine and Adrienne Miglette. The text is by the late Colette, popular French authoress. —R. E.

ELIZABETHAN MUSIC

Alfred Deller, counter-tenor; Desmond Dupre, lute; Gustav Leonhardt, harpsichord, with consort of viols: Edward Melkus and Alice Hoffelner, treble viols, and Nicholas Harnoncourt and Gustav Leonhardt, bass viols. (Bach Guild, BG-539, \$4.98) ★★★

THIS beautiful recording will come as a revelation to countless music-lovers who have not had the opportunity to hear Elizabethan music performed as it was written, on the proper instruments, and with the intended kind of voice or voices. Alfred Deller is rightly described by the notes as "one of the few contemporary masters of the counter-tenor (or male alto) voice, for which Bach and Purcell wrote some of their most beautiful music". He not only achieves a lovely tone quality, but his phrasing is consummately graceful and sustained. The lute weaves with the voice in enchanting fashion; and equally refreshing are the viols in the instrumental pieces. If there is music in heaven, it should resemble these masterpieces of the Age of Shakespeare. The album contains airs by John Dowland, John Bartlett, Thomas Campion, and Robert Parsons, magnificently sung by Mr. Deller. The instrumental pieces are Thomas Morley's Air, for three viols; Giles Farnaby's setting for virginals of an Alman by Robert Johnson; John Jenkins' Pavan, for four viols; Dowland's air for lute solo, "My Lady Hunsdon's Puffe"; Jenkins' Fantasia in C, for four viols; and Farnaby's Variations for virginals on "Up Tails All", from the Fitzwilliam Virginal Book. —R. S.

PURCELL

"Come Ye Sons of Art". Margaret Ritchie, soprano; Alfred Deller and John Whitworth, countertenors; Bruce Boyce, baritone; Ruggero Gerlin, harpsichord; St. Anthony Singers; Ensemble Orchestral de l'Oiseau-Lyre, Anthony Lewis conducting. (Oiseau-Lyre, DL 53004, \$2.98) ★★

THIS wonderful work is the last of six annual odes composed by Henry Purcell for the birthday of Queen Mary, wife of William III. It was first performed on April 30, 1694, when J. S. Bach was only nine years old. The music is as notable for boldness of coloring as it is for vigor and nobility of style and mastery of musical architecture. Despite an occasional soggy texture, the performance is stirring, and Miss Ritchie, especially, sings beautifully. The program note aptly quotes

KEY TO MECHANICAL RATINGS

- ★★★★ The very best wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.
- ★★★ Free from all obvious faults, differing only slightly from above.
- ★★ Average.
- ★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

Gerard Manley Hopkins' lines on the composer: "It is the forged feature finds me; it is the rehearsal/ Of own, of abrupt self there so thrusts on, so throughs the ear." —R.S.

SCHUBERT

Symphony No. 9 (B. & H. No. 7), in C major. Berlin Philharmonic, Wilhelm Furtwängler conducting. (Decca DL 9746, \$4.98) ★★★

THIS spacious, eloquent, and profoundly lyrical performance is fully worthy of Furtwängler's genius. The woodwinds of the orchestra are especially lovely. Note that the music is never hurried and yet it never drags—a sign that the conductor has found the right tempos. There is a break in the second movement, but it has been divided at a spot that is not too disturbing. As a note explains, this was preferred rather than "any impairment of the over-all sound quality of the recording." —R. S.

Symphony No. 8, B minor ("Unfinished"); Symphony No. 5, B flat major. Vienna Philharmonic, Karl Böhm conducting. (London LL 1105, \$3.98) ★★★

THE new musical director of the Vienna State Opera conducts these symphonies in loving and solid (at times too solid) fashion. The tone is rich, the phrasing eloquent, and the emotional impact powerful. In the B flat Symphony one misses the playful touch of a Beecham, but Schubertians will like this album. —R. S.

Quintet in A major, Op. 114 ("Trout"). Reinhold Barchet, violin; Hermann Hirschfelder, viola; Helmut Reimann, cello; Karl H. Krüger, double bass; Friedrich Wuehrer, piano. Nocturne in E flat major, Op. 148. Friedrich Wuehrer, piano; Reinhold Barchet, violin; Helmut Reimann, cello. (Vox PL 8970, \$5.95) ★★★

NOTE the four stars on this recording. The performances are also admirable from the musical standpoint, if not absolutely ideal from the point of view of beauty of tone and imagination. The unfamiliar Nocturne for piano, violin, and cello is lovely. —R. S.

HAYDN

String Quartets, in F major, Op. 3, No. 5, and in D minor, Op. 76, No. 2 ("Fifths"). Quartetto Italiano. (Angel 35185, \$4.98) ★★★

THE Quartetto Italiano plays these works of Haydn's youth and maturity with exquisite tonal nuance and plasticity of phrasing, if with less virility than some listeners might wish. The early quartet has the famous Andante cantabile often called a serenade. The "Quinten" or "Fifths" Quartet derives its nickname from the descending fifth motive at the beginning. Fifths play a prominent part in later motivic working of the quartet. —R. S.

CHAMBER MUSIC

CHAVEZ: Toccata for Percussion. REVUELTAS: "Ocho por Radio" ("Eight on the Radio"). SURINACH: "Ritmo Jondo" ("Deep Rhythm"). VILLA-LOBOS: Choros No. 7. M-G-M Chamber Orchestra, Izler Solomon conducting. (M-G-M E3158, \$3.98) ★★

THIS is an album that is fascinating both rhythmically and sonorously, besides offering a rich assortment of musical peppers and spices. Although the Chavez toccata calls for only six players, it employs a wealth of instruments, some of them unfamiliar to the average music-lover. The piece is not a haphazard string of percussion noises but a well-organized composition in three sections. "Ocho por Radio" is a weird and wonderful blend of Mexican folk and popular music, which somehow reflects the personality of RevueLTas very clearly. Surinach's Flamenco rhythms, "Ritmo Jondo", were first heard in a concert of percussion music at the Museum of Modern Art in New York on May 5, 1952, and later expanded into a version for chamber orchestra to accompany Doris Humphrey's modern dance

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work for José Limón and his Company. It is a tuneful and delightful work, easy to listen to. The Villa-Lobos piece is a clever study in sonorities patched together from garish materials. Mr. Solomon obtains vivid performances from his assorted players. —R. S.

VERDI — BOITO

VERDI: "Te Deum". BOITO: Prologue to "Mefistofele". NBC Symphony, Arturo Toscanini, conductor. Robert Shaw Chorale. Columbus Boychoir. Nicola Moscona, bass. (RCA Victor LM 1849, \$3.98) ★★

OF the many historic broadcasts made by Arturo Toscanini in his final season with the NBC Symphony, none was more so than his program on March 14, 1954, devoted to Verdi's "Te Deum" and the Prologue to Boito's "Mefistofele". The performances themselves were preserved by RCA Victor, which has now released them in all their magnificence.

One of the four "Sacred Pieces" that brought Verdi's creative career to a close, the "Te Deum" is a searing testament, which achieves dramatic intensity and a deep inwardness at the same time. Its final pages include some of the most inspired and beautiful music I know of, yet the composer remained true to himself and his style.

In the original concert, the Boito work followed the Verdi and seemed anticlimactic—although it is grandiosely conceived. The record buyer is in the more fortunate position of being able to play it first, or at a widely separated interval from the Verdi, where its very real values will not be overshadowed. Written in 1868, long before Boito was to become famous as the librettist for Verdi's "Otello" and "Falstaff", "Mefistofele" has its own share of original musical ideas, which appear at their best in the choral passages of the Prologue. The performances are perfect, and no one could have made a more persuasive, eloquent case for Boito's work than has Mr. Toscanini.—R. A. E.

BLISS

"Miracle in the Gorbals", Ballet Suite; Music for Strings. Philharmonia Orchestra, Sir Arthur Bliss conducting. (Angel 35136, \$4.98) ★★

THIS brilliantly performed recording offers two aspects of the creative personality of Sir Arthur Bliss. "Miracle in the Gorbals", a balletic study of sordidness, despair, hope, and sacrifice in the slums of Glasgow, with choreography by Robert Helpmann, was first performed in London, on Oct. 26, 1944, and some years later introduced to New York by the Sadler's Wells Company. Bliss's music adroitly reflects the violence and melodramatic contrasts of the story. A less powerful score than William Schuman's "Undertow" (which has certain parallels of dramatic theme) it is nonetheless a clever piece of work.

More interesting is the Music for Strings, composed in 1935 and first played at the Salzburg Festival that year. It is strongly knit, for all its freedom of tonality, and tremendously effective in its scoring. Tristram Cary's program notes are a model of lucidity and good judgment. He takes pains to indicate the passages of the ballet score omitted in this concert suite, and includes copious musical examples from both works. —R. S.

WALTON

"Facade". Edith Sitwell and Peter Pears, speakers; English Opera Group Ensemble, Anthony Collins conducting. (London: LL 1133, \$3.98) ★★

I SUPPOSE this utterly unique item may as well be called Concerto for Edith Sitwell and Chamber Orchestra. It was recorded once before a number of years ago by Columbia, but there are several differences between that recording and this. For one thing, Miss Sitwell, apparently no longer up to the faster, patter-like cantillations, has delegated most of these to Mr. Pears. In the old recording, a supple male voice took over for only one of the tongue-twisters, known as "Tango Pasadoble", or "I Do Like to Be Beside the Seaside". For another thing, there is one more number, a bit called "Tartar-tella" concerning "Pumpkin marrow and cucumber narrow", which, as readers of Miss Sitwell



William Walton

well know, can be a pretty complicated affair to elucidate.

Also, the order of things has been changed about considerably, and one of the verses (verses?)—"Cried the navy-blue ghost of Mr. Belaker, the allegro negro cocktail-shaker"—has been extensively rewritten. There has been a good deal of reinterpretation, not only in the pitch variations of the vocal lines (more in Mr. Pears's than in Miss Sitwell's) but in the contours and stresses of the orchestral music. In general the performance seems a little more formal, more deliberate (especially when Mr. Pears is reciting) and rather less piquantly jazzy.

The durability of this masterful piece of sense and nonsense by Miss Sitwell and the 19-year-old William Walton (going back to 1922) is nothing short of amazing. Musically it does not date nearly as badly as one might expect in so *recherché* an idiom. Poetically it is as wondrously chaotic, barbed and virtuosic as it ever was. When you get through, you don't know quite what you have heard, but you are aware that you have been in the presence of two of the keenest satirical minds of our time.

Rose and Alice (the pretty lassies), Daisy and Lilly (lazy and silly)—long may they wave!—R. E.

DEBUSSY

"Pelléas et Mélisande". Camille Maurane, Janine Micheau, Michel Roux and others; the Elizabeth Brasseur Choir, Lamoureux Orchestra, Jean Fournet conducting. (Epic SC 6003, \$14.95) ★★

THIS is the second complete performance of the Debussy opera to become available on microgroove records. The other, also of French origin, is by London, with Danco, Moliet, et al., conducted by Ansermet. The present one, evidently a studio taping, is distinguished by sharp, distortion-free recording and generally very good balance between voices and orchestra. It is of a high order vocally, a particular delight being the clarity of diction of virtually all the singers. The conductor, Jean Fournet, has successfully captured on tape the atmosphere of ghostly unreality and Gothic mysticism that, for me, is the unique and entrancing feature of this opera when put properly upon the stage. —R. E.

PIANO MUSIC

LISZT: Consolation No. 1; "La Lugubre Gondola No. 2"; "Bénédiction de Dieu dans la Solitude". SCHUMANN: "Humoreske". Jean-Michel Damase, pianist. (London International TW 91041, \$4.98) ★★

FAURÉ: Nocturne No. 12, Op. 107; Barcarolle No. 4, Op. 44; Valse-Caprice, No. 3, Op. 59; Impromptu No. 3, Op. 34. RAVEL: Prelude; "Menuet sur le Nom de Haydn"; "Valse Nobles et Sentimentales"; Toccata (from "Le Tombeau de Couperin"). Jean-Michel Damase, pianist. (London TW 91035, \$4.98) ★★

THE young French pianist Jean-Michel Damase plays the work in these two albums with assurance and flashes of brilliance, but one misses the poetic insight needed for the Liszt and Schumann music, and the exquisite control of tone and dynamics required by the Ravel. His touch is rather hard and unvaried and his technique by no means phenomenal for all of its fluidity. He is at his best in some of the Fauré pieces, which represent a sort of sublimated salon music of the utmost delicacy and ingenuity. Listeners will be interested in "La Lugubre Gon-

dola" of Liszt and the shorter Ravel works, all rarely heard and extremely original in conception. —R. S.

CHOPIN

Etudes, Op. 10 (complete); Scherzo No. 1, Op. 20. Guiomar Novaes, pianist. (Vox PL 9070, \$5.95) ★★

WITH the dozen pieces of Op. 10, Miss Novaes completes her recordings of the Chopin études for Vox (the Op. 25 Étude) are on Vox PL 7560). It goes without saying that Miss Novaes brings to these works far more than the mere manual dexterity, imposing though that is, to perform them. Her technical execution is so nearly automatic that she can devote most of her attention to the elucidation of the forms, the inner melodic ideas and the ever-varying tonal textures. Her tempos are fast, even for a virtuoso, but she knows how to be quiet and contemplative in the numbers where cantilena is the important thing. —R. E.

BACKHAUS

Carnegie Hall Recital, March 30, 1954. Wilhelm Backhaus, pianist. (London LL 1108/9, \$7.96) ★★

THANKS to London, the memorable recital given by Wilhelm Backhaus in Carnegie Hall on March 30, 1954, after an absence of 28 years from the United States will not become a mere legend but can be enjoyed by future generations in this recording. The pianist had celebrated his 70th birthday a few days before the recital, and the listener to these records will marvel as did the audience at the concert at the youthful freshness of his playing. The program was all-Beethoven: the Sonatas Nos. 8, in C minor, Op. 13 ("Pathétique"); 17, in D minor, Op. 31, No. 2; 26, in E flat major, Op. 81a ("Les Adieux"); 25, in G major, Op. 79; and 32, in C minor, Op. 111. But this album also includes the encores: Schubert's Impromptu in A flat major, Op. 142, No. 2; Schumann's "Warum?"; the Schubert-Liszt "Soirée de Vienne" No. 6 in A major; and Brahms's Intermezzo in C major, Op. 119, No. 3. —R. S.

SAINT-SAËNS

Piano Concerto No. 2, G minor, Op. 22; Piano Concerto No. 5, F major, Op. 103. Orazio Frugoni, pianist; Pro Musica Symphony, Vienna, Hans Szwedowsky conducting. (Vox PL 8410, \$5.95) ★★

THE G minor Piano Concerto of Saint-Saëns is still viable, and the late F major Concerto is interesting as a musical curiosity, if incredibly old-fashioned in its roulades and pseudo-orientalisms. Mr. Frugoni plays both works in bravura fashion with slashing (sometimes sloppy) accompaniments by the orchestra. One misses in the G minor Concerto the elegance and romantic imagination of the Gilels interpretation (for example), but Mr. Frugoni obviously enjoys this music and communicates his gusto. —R. S.

FRANCK

Symphony in D minor. NBC Symphony, Guido Cantelli conducting. (RCA Victor LM-1852, \$3.98) ★★

IN this technically admirable recording Guido Cantelli makes Franck's prolix and somewhat lymphatic symphony sound surprisingly red-blooded. Actually, a more mystical and exalted approach is preferable, but I, for one, enjoy this lusty treatment. —R. S.

CHORAL MUSIC

"Sad Am I Without Thee", a collection of Austrian, German, American and English songs. Trapp Family Singers, Franz Wäsmar, conductor. (Decca LD 9759, \$4.98) ★★

THIS charming album is made up of folk songs and recorder music, typical of the programs that have endeared the Trapp Family to a large audience throughout the nation. —R. S.

ORCHESTRAS in New York

Berlin Orchestra Gives Final Concert

Berlin Philharmonic, Herbert von Karajan, conductor. Carnegie Hall, April 1:

Symphony No. 35, in D, "Haffner", K. 385Mozart
"Till Eulenspiegel's Merry Pranks"Strauss
Symphony No. 1Brahms

There were no pickets without, nor pigeons within, to cloud the air of enthusiasm that reigned in Carnegie Hall for the third and final New York concert by the Berlin Philharmonic. A demonstrative welcome greeted the members of the orchestra and their affable conductor, Herbert von Karajan.

The orchestra, reduced to proportionate size, opened with a notably transparent performance of the Mozart symphony, classic in its simplicity, yet warm and vital throughout. The Brahms symphony, under Mr. Karajan's direction, was broad and spacious, tonally resplendent, and movingly impassioned. The most memorable performance of the evening, however, was that of the Strauss tone poem. Taking it at a slower pace than is customary, and giving it less virtuosic treatment, Mr. Karajan brought out details in the score that are rarely heard. He extracted a remarkable homogeneity of sound from the various choirs of the orchestra. The phrases were molded and rounded to perfection. Wagner's Prelude to "Die Meistersinger," added as an encore, brought the concert to a stirring close. —R. K.

Francescatti Soloist With Philharmonic

The New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Zino Francescatti, violinist. Carnegie Hall, April 2:

Variations sur des Aïres de BinouLadmirault
(First American performance)
Symphony No. 3, in G minorRoussel
"Poème" for violin and orchestraChausson
"Symphonie Espagnole"Lalo

The Ladmirault variations on melodies for the binou, which is Brittany's equivalent of the bagpipe, are melodious and full of local character, if rather slight in development. More notable was Roussel's Symphony No. 3, which had its premiere in a performance by the Boston Symphony in 1930. It is a work of genuine strength and forthrightness.

Zino Francescatti was soloist in Chausson's "Poème," which was played with delicate precision and evident delight in the long solo line for the violin, which never faltered once under the artist's sure and expressive playing. Lalo's "Symphonie Espagnole" was played with emotional restraint and musical vitality, with the baton of Mr. Mitropoulos guiding an orchestral accompaniment that tended toward a welcome terseness. —J. S.

American Premiere Of Swiss Oratorio

The annual Sponsors' Concert of the Collegiate Chorale brought the American premiere of the oratorio "Isaiah's Vision," by the Swiss composer Willy Burkhard, as well as the American debut of the well-known Swiss conductor Paul Sacher, at Carnegie Hall on April 3. Other participants were the RCA Victor Symphony; Valérie Lamoree, soprano; Lloyd Thomas Leech, tenor; Lee Cass, bass; and Bruce Prince-Joseph, organ.

"Isaiah's Vision" is a spaciouly conceived work in seven parts, the text of which is drawn from the

Book of Isaiah, in which the wrathful God of the Old Testament "is placed, in the music as in the Bible, next to the vision of a peaceful Messiah," according to the program notes. "This contrast provides the basic form of the work: the seven sections alternate between imprecation and praise, between despair and the highest hopes."

There are 25 separate numbers distributed among the chorus, the soloists, and the soloists combined with the chorus. Each of the seven sections ends with a unison chorale constructed on modal lines. The work is unrelievedly grave and ponderous; its sonorities are calculated on a large scale and thunderous climaxes of sound are fairly frequent. From this viewpoint, the work must be said to be impressive. It is less impressive, however, when one begins searching for striking originality of expression and really individual and ingenious ideas, whether of melody, harmony or rhythm. Much of Burkhard's inspiration seemed platitudinous and wanting in profile. The solo melodies did not soar, and the choruses were visceral but not very inventive. One wondered if the composer had not been overwrought and stultified by his subject.

The performance could hardly have been better. Paul Sacher is a brilliant, masterful conductor and he seemed to get everything he desired from the Chorale, which had been carefully schooled in its music under its own conductor, Ralph Hunter. Miss Lamoree's clear, bright soprano and her thorough-going musicianship were as exhilarating as a breath of fresh air. Mr. Cass sang the bass lines with sensitivity and prevailing good tone. Mr. Leech suffered difficulties of range in the tenor assignment.

Mr. Burkhard was present and received a warm welcome from the distinguished audience.

Incidentally, the article on Mr. Sacher in the March issue of *MUSICAL AMERICA* referred to his Basle Chamber Orchestra as having originally been composed of amateur musicians. The ensemble never was wholly amateur, and is today, of course, fully professional. —R. E.

Philadelphians Perform St. Matthew Passion

Philadelphia Orchestra, Eugene Ormandy, conductor. Phyllis Curtin, soprano; Eunice Alberts, contralto; David Lloyd, tenor; Mack Harrell, baritone; Kenneth Smith, bass. Temple University Choirs, Elaine Brown, director. Carnegie Hall, April 5:

"St. Matthew Passion"Bach

This performance of the Bach work, given in an English translation by Henry S. Drinker, could not be called Baroque, or in the romantic style as exemplified by Bruno Walter's or Willem Mengelberg's readings. Perhaps one might call it a conglomeration, for it contained some excellent Bach singing by the soloists blended with the effects of a tremendous-sized chorus, and a modern, virtuosic orchestra. This is not to say that Mr. Ormandy's reading was not moving, for it often was; but it was streamlined Bach, filled with effects that could not have been produced in the Baroque age.

The well-trained chorus sang with tonal security and clarity throughout. Particularly notable were the chorales, especially the one that follows the Crucifixion, magical with its beautiful pianissimo effect. The turbae, though vigorously delivered, were too thick and inflexible in sound, due to the large size of the chorus. The total

meaning of the opening chorus was lost because the chorale, which is the center of this section, was almost inaudible amid the great mass of sound.

Miss Curtin sang cleanly and neatly, with all the florid passages well under control; one might have asked for a little more warmth. Though her opening aria was somewhat unsteady. Miss Alberts improved throughout the evening, and her "Have Mercy, Lord" was tonally opulent and beautifully phrased. Mr. Lloyd, with excellent English diction, often sang too loudly and with too little tonal differentiation. Mr. Harrell, as Jesus, clearly understood the mood of the text and used his voice accordingly. Mr. Smith was better in his recitatives than in his main aria, where his voice was a little too heavy.

The orchestral sound was rich throughout the evening, too rich to this listener's ears for this type of music. There were too many huge crescendos and decrescendos, and some of the orchestral sections, particularly in the opening of "Have Mercy, Lord," were delivered in such a heart-on-the-sleeve manner that one wondered whether Bach had written the music. But it is only fair to add that the orchestra was excellent technically. —F. M., Jr.

Mitropoulos Repeats Mahler Symphony No. 6

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Carnegie Hall, April 7:

"Show Piece for Orchestra"Gould
Symphony No. 6, A minorMahler

Although Gustav Mahler finished his Symphony No. 6 in 1906, the work was not heard in the United States until 41 years later, on Dec. 11, 1947, when Dimitri Mitropoulos introduced it with the Philharmonic-Symphony. At that time, I remember how shaken I was by the tragic power of the music and by the intensity of the conductor's interpretation. It is a vast musical canvas, of torrential energy and bewildering richness. One feels that one is peering into the depths of a human soul. Mr. Mitropoulos again conducted the colossal score from memory, with a loving care that vitalized its every measure.

Once again, it was plain that this is music that cannot be measured by any ordinary yardstick. It is extremely subjective, and it makes its own laws of design and proportion. But what a wealth of color, of bold invention, of dramatic expression there is in it! The two inner movements, reflecting a heavenly serenity and a macabre irony that seems to border on madness, are the most immediately accessible. The sustained violence of the opening movement and the epic finale call upon the listener for great devotion and sympathy with the composer's intent.

Mr. Mitropoulos opened the program with the Gould "Show Piece," which he had introduced locally at the concert of Feb. 19. The orchestra played it stunningly, although it seemed to be little more than a tour de force of instrumentation. —R. S.

University of Michigan Symphony Band and Singers Carnegie Hall, April 8

The University of Michigan Band is undoubtedly one of the finest ensembles of its kind. Under the guidance of its gifted conductor, William D. Revelli, it has achieved a strength, balance, and even delicacy that few bands manage to attain.

The quality of the band, sonorous, impressive, and meticulous in intonation was noticeably present in a transcription of Bach's Toccata and Fugue in D minor, which sounded much more

like the organ than the usual transcriptions for orchestra. The transcription, designed to reproduce the wind quality of the organ, was respectful in spirit save for a tendency to strive for too many different kinds of tone coloring. Howard Hanson's "Chorale and Hallelujah" stood out impressively as a work of musical substance among a number of works that, unfortunately, were mere showpieces.

Reed's "La Fiesta Mexicana" and Barat's Andante and Scherzo gave the band an opportunity to display its technical pyrotechnics, as did two marches by Goldman, which were guest conducted by the composer. Works by Chadwick, Creston, Rossini, and Verle were also heard.

The Michigan Singers were heard in Palestrina's "Stabat Mater," which was sung too respectfully, in student fashion, and works by Josquin, Victoria, and Schütz. Maynard Klein was their conductor. —J. S.



Ramiro Cortez

Gershwin Award Work Has First Hearing

In its Saturday night program of April 9, the New York Philharmonic-Symphony, conducted by Dimitri Mitropoulos, included the premiere of Ramiro Cortez's "Sinfonia Sacra," which won the tenth annual George Gershwin Memorial Award, sponsored by the B'nai B'rith Victory Lodge. A senior music student at the University of Southern California and winner of many other awards, Cortez was the youngest composer to win the Gershwin prize. His "Sinfonia Sacra" takes its movement designations from the liturgical Mass, adopting for instrumental purposes the traditional implications of the "Kyrie," "Sanctus," and "Dies Irae." In this piece Cortez shows an original sense of color, a fine composing technique, and a fluid harmonic sense. He has a flair for the dramatic and can sustain a long passage of musical material with rhythmic interest, direction, and scope. It is an impressive work from so green a pen.

The Overture to Weber's "Der Freischütz," Nicholas Skalkottas' "Greek Dances," and Shostakovich's Tenth Symphony were repeated from earlier programs. —M. D. L.

Meyerowitz Cantata Given World Premiere

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. Frances Yeend, soprano; Martha Lipton, mezzo-soprano; David Lloyd, tenor; Mack Harrell, baritone. Westminster Choir. Carnegie Hall, April 14:

"The Glory Around His Head," Cantata of the ResurrectionJan Meyerowitz
(First performance)
Symphony No. 9Beethoven

The Meyerowitz Cantata, "The Glory Around His Head," written in 1952-53 and based on a text by Langston Hughes, is scored for orchestra, choir, and solo bass, and is divided into six sections—Prelude, "My Lord Not Wanted," "Thy Will Be Done," "The Road to Calvary," "My Body

(Continued on page 23)

OPERA at the Metropolitan

Arabella, April 4

Three members of the cast appeared in their roles for the first time in the season's final performance of Strauss's "Arabella". They were Jean Fenn, as Zdenka; Walter Cassel, as Mandryka; and Paul Franke, as Count Elemer. Miss Fenn looked charming as the boy who turned out to be a girl of such explosive fashion, but her voice did not carry well in the heavier passages and it sometimes lacked luminosity of quality at the top, a matter of great importance in the duets with Arabella and in other ensembles. Nonetheless, she sang with deftness and assurance. Less at ease and less secure was Mr. Cassel. He sang the two great love duets with Arabella almost at half voice, but to his credit it should be said that he made the scene in Act II deeply touching, for all his vocal tentativeness. With more rehearsals and more experience in the role, he might well become an excellent Mandryka. Mr. Franke was an engaging Elemer.

Eleanor Steber again sang the title role eloquently. The other leading artists, in familiar roles, were Ralph Herbert, as Count Waldner; Martha Lipton, as Adelaide; Brian Sullivan, as Matteo; Laurel Hurley, as Fiakermilli; and in other roles, Clifford Harvuot, Lawrence Davidson, and Thelma Votika. Rudolph Kempe turned a performance that could easily have been nervous and unsteady into a glowing interpretation. He obviously has this score in his blood. —R. S.

Aida, April 6

The season's last "Aida" brought Giorgio Tozzi in the role of Ramfis for the first time at the Metropolitan.

Mr. Tozzi displayed a rich and resonant voice, and, histrionically, he made the most of this unsympathetic character. As Amonasro, Robert McFerrin, who made his Metropolitan debut earlier in the season in the same part, seemed to possess a voice too light for the ensembles, and occasionally it was strained in the upper register. The familiar principals included Zinka Milanov, as Aida; Blanche Thebom, as Amneris; Kurt Baum, as Radames; Luben Vichey, who substituted for Norman Scott, as the King; James McCracken, as a Messenger; and Margaret Roggero, as a Priestess. Zebra Nevins replaced Mia Slavenska in the ballet. Fausto Cleva conducted. —F. M., Jr.

Parsifal, April 8, 1:00

The Good Friday performance of "Parsifal" this year was not as well integrated or as sustained as the season's first performance on March 23. It was most gripping in the scenes dominated by Jerome Hines, as Gurnemanz, and George London, as Amfortas. Mr. London sang the role of Amfortas in the celebrated Bayreuth performance in 1951, signalized by Ernest Newman as the most moving that he had ever witnessed. (It is now available in a recording.) He performed the part consummately on this occasion. The agony, the remorse, the desperate appeals for relief were conveyed with resplendent tones and the most sensitive plasticity. Mr. London moves as beautifully as he sings. Every step, every gesture, is part of a phrase and therefore esthetically significant. Mr. Hines, also, has poured a wealth of

artistry into his characterization of Gurnemanz. How much richer, how much more convincing, how much nobler it is now than when he first undertook the role! In the Good Friday scene, his singing moved the audience very deeply, and I heard a man near me murmur, almost unconsciously, "Magnificent!"

The other aspects of the performance were less happy. Margaret Harshaw, who has improved so strikingly in many of her Wagnerian roles in recent seasons, does not appear to have come to grips effectively with the role of Kundry, as yet. Her conception of the temptress Kundry was unsuited and awkward, and she did not capture the searing horror and penitence of the outburst, "Ich lachte". Bernd Aldenhoff, who had been galvanized into dramatic energy by Astrid Varnay at the previous performance, was a cipher, this time.

Gerhard Pechner was a vigorous and venomous Klingsor, even though he did bark out some of the phrases unnecessarily. The others retained their roles from the March 23 performance: Nicola Moscona, Jean Madeira, Albert Da Costa, Osie Hawkins, Vilma Georgiou, Rosalind Elias, Paul Franke, and Gabor Carelli.

The orchestra played eloquently in the second and third acts, although tired lips in the brass section caused some disturbing slips, especially in the trumpet solos. Fritz Stiedry never lost the emotional glow of the music and the audience was in a true "Parsifal" mood. —R. S.

Other Performances

The final week of the season brought a first performance by Luben Vichey as Mephistopheles in a matinee of "Faust" on April 6. Rudolf Bing and four of his administrative colleagues took to the stage as members of the broom-pushing crew after the

second act of the "Fledermaus" performance on April 9, which ended the season in New York.

Metropolitan Opera Begins Spring Tour

Three hundred members of the Metropolitan Opera Company left New York City April 10 for a seven and one-half weeks' spring tour, which will include 58 performances of 14 operas. The company will visit 16 cities in all, in 11 states, the District of Columbia, and Canada. The tour opened with "Carmen" in Cleveland on April 11 and will close on June 1 in Montreal.

"La Gioconda", "Otello", "Andrea Chenier", "La Traviata", "Tosca", "Il Barbiere di Siviglia", and "Carmen" are among the operas to be performed.

Cities scheduled to be visited are Cleveland (April 11-16), Boston, (April 18-24), Washington (April 25-26), Atlanta (April 27-30), Birmingham (May 2-3), Memphis (May 4-5), Dallas (May 6-8), Houston (May 9-10), Oklahoma City (May 11); Des Moines (May 12), Minneapolis (May 13-15), Bloomington (May 16-17), Lafayette (May 18), Chicago (May 19-20), Toronto (May 23-28), and Montreal (May 30-June 1).

Rudolph Bing To Make Lecture Tour

Rudolf Bing, general manager of the Metropolitan Opera, will appear as a lecturer next season, under the management of the Columbia Lecture Bureau. Besides being the first enterprise of this sort for Mr. Bing, the tour marks the first for a Metropolitan manager. He will speak about opera on regular lecture series and at major town halls and universities.

"THAT JOSEPH COLE HAS AN EXCEPTIONAL VOICE IS NO NEWS—A FULL SIZED TENOR with a gift for Handelian bravura. Even in the jangled acoustics of a makeshift recital hall he can capture the bleakness that opens Brahms's 'ver-rat'."

Claudia Cassidy, Chicago Daily Tribune, April 18, 1955

"His BEST singing gave a commendable account of his basically appealing quality and frequent warmth of tone, and also of considerable power."

F.D.P. New York Herald Tribune, May 2, 1955

"Having made his debut once as a baritone, Joseph Cole returned to Town Hall as a tenor last night. The transition is probably much for the better. His voice has quality and clarity. With innate musical sense to guide him, he shows definite promise as a recitalist."

Miles Kastendieck, N. Y. Journal American, May 2, 1955

"Joseph Cole Turns Tenor In Second Town Hall Recital As a tenor, the quality is vital, ringing in the top register and good throughout when properly produced. In songs by Handel and Brahms he demonstrated that he might turn out to be a second ROLAND HAYES."

Harriett Johnson, New York Post, May 2, 1955

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RECITALS in New York

continued from page 9

included Julius Baker, flute; Bernard Greenhouse, cello; and Maurice Wilk, violin, were all excellent. Erich Kahn, pianist, kept his instrument rightfully subdued; but one missed the color of the harpsichord. —F. M., Jr.

Alicia de Larrocha, Pianist
Town Hall, April 16, 2:30 (Debut)

Alicia de Larrocha, Spanish pianist, aroused a mid-Sunday audience with some of the most exciting playing heard from a young artist this season. She has appeared with major symphony orchestras, and made her American debut with the Los Angeles Philharmonic in 1954. Miss de Larrocha displayed an extraordinary degree of emotional maturity and technical prowess.

Beethoven's Sonata, Op. 110, was a major event of the program. The atmospheric contrasts of the Beethoven work, from the pastoral and contemplative to the daringly speculative, emerged as full-fledged unities, set off and outlined by the artist's responsiveness to changes in intention and mood. Equally noteworthy on a smaller scale was her performance of Schumann's "Carnaval", in which her ability to project contrasts in tempos and dynamic shadings accorded with the spirit of the work.

Herbert Murrill's "Suite Française" was given a deft performance, and the evocative "Three Spanish Songs and Dances" by Carlos Surinach were performed with fire and rhythmic vigor. Three selections from Granados' "Goyescas" were outstanding from the standpoint of technical display, but one could have wished for a more fluid performance of "The Maiden and the Nightingale".

The vigor of Miss de Larrocha's approach was not compounded of mere virtuosity. She was able to focus her gifts on the structural and emotional salients of the music. Much of this concentration was present in the three selections from Albéniz's "Iberia", which closed the program. —J. S.

Phyllis Kraeuter, Cellist
Carnegie Recital Hall, April 16

Phyllis Kraeuter performed Martinu's Second Sonata, Bach's G major Sonata, Samuel Barber's Sonata, Op. 6, and shorter works by Mendelssohn, Schubert, and Frescobaldi in this recital. The cellist performed with seriousness and sincerity, and always with excellent taste. Her playing became warmer and more communicative as the evening progressed. Joseph Wolman was the accompanist. —A. R.

Evelyn Lear, Soprano (Debut)
Stanley Babin, Piano (Debut)
Town Hall, April 17, 2:30

For its first Town Hall Award Contest, the Concert Artists Guild presented Evelyn Lear, soprano, and Stanley Babin, pianist. Both of the talented musicians were highly worthy of this award.

Mr. Babin's contribution to the program was Mozart's Fantasy in C minor, K. 396, Beethoven's "Waldstein" Sonata, and Brahms's Variations on a Theme by Paganini, Books I and II. The pianist displayed adequate technical facility in these demanding works, but he was more successful with the quiet, lyrical passages, such as the opening state-

ment of the Beethoven Rondo theme, than with the bravura passages. His performance was highly sensitive and rhythmically secure, but the Beethoven and Brahms works lacked the dynamic coloring to bring them fully to life.

Miss Lear's portion of the program was devoted to works by Mozart, Wolf, and Strauss, among others, and the first performance of Herbert Inch's "Alms", based on a text by Edna St. Vincent Millay. The gifted soprano displayed a small, but agreeable voice, not always fully under control, which had a slight tendency toward hardness. Notable was the way in which she could portray the mood and change the color of her voice for each individual song. Her diction was excellent, particularly in such a difficult song as Mozart's "Warnung". Lowell Farr provided sensitive accompaniments. —F. M., Jr.

Marco Sorisio, Tenor
Town Hall, April 17, 5:30

Marco Sorisio, presenting a program of songs by Handel, Schubert, Bellini, Halévy and Respighi as well as a Spanish group, displayed a well-trained light tenor voice of agreeable quality but somewhat lacking in color in this recital. The program, too, although diversified, lacked variety, as most of the numbers chosen were slow moving and similar in mood.

Rebekah Harkness' "When Love is New" and Duncan Scarborough's "The Ship of Love", both of which were given their premieres on this occasion, were hardly worthy of a Town Hall hearing. Paul Berl provided satisfactory piano accompaniments. —R. K.

Beniamino Gigli, Tenor
Carnegie Hall, April 17, 20, 24

Determined, apparently, not to be outdone by the partisans of Teutonic art who stormed the portals last month for the return appearances of Kirsten Flagstad, devotees of the Italian persuasion swarmed into Carnegie Hall on April 17 to pay homage to Beniamino Gigli, who is now 65 years old and in the midst of what has been described as his farewell tour. One of the leading lights of the Metropolitan Opera in his generation, Mr. Gigli has not been heard in America for 16 years.

Ovation is a deficient and perfunctory word to describe the reception accorded this now portly and quite majestic figure, whose name still is magical in the world of song. Hail to the conquering hero returned would be more like it, and there were sights and sounds in the auditorium normally reserved for the gladiatorial arena or the baseball park. When Mr. Gigli appeared, the audience leapt to its feet, pounded its hands, shouted, whistled and stamped its feet. One woman in a box threw her corsage to the stage. The demonstration was repeated after each and every number the tenor sang—sometimes in the middle of a number when a particularly high, loud or splendid sound moved the audience to rapture. There were cries from every corner of the house for this favorite or that, and Mr. Gigli obliged with a profusion of encores, of which one soon lost count, throughout the program.

In a series of well-beloved operatic arias and three groups of songs, Mr. Gigli revealed that he still is a master of technique and knows exactly how to manage an aging, stiffening voice. He sings much in mezza voce, in which he always has been expert, and carefully husbands his strength and his vocal expenditure for the shattering climax, in alt, which he usually manages to place at the end of the piece, whether or not it belongs there. Those carefully chosen and prepared tones are still spine-chilling in power and often quite beautiful in quality. The legato cantilena of the half-voice is as caressing as ever. But who cares about such nig-



Beniamino Gigli

gling details—the great Gigli was saying adieu! —R. E.

Mr. Gigli varied his printed program for his second Carnegie Hall appearance, on April 20, but in the innumerable encores he included songs and arias that he had performed in the earlier program. A near-capacity audience was just as vociferous and demonstrative as had been the first one. That the tenor sang so well at his age was a brilliant indication of the soundness of his technique. Among the many impressive achievements of the evening was his exciting, knowledgeable performance of "Vesti la giubba" from "Pagliacci", which would have done credit to a singer of half his years. Mr. Gigli included in the concert the farewell to the swan from "Lohengrin", sung in Italian, perhaps as a symbolic gesture. —R. A. E.

A sold-out house plus a large audience on the stage witnessed Mr. Gigli's final recital, on the afternoon of April 24 in Carnegie Hall. The occasion brought the same emotional demonstration as before, with many people visibly crying. The program followed the same type as the previous ones, and there is little to add to what already has been said, except perhaps to emphasize the remarkable condition of Mr. Gigli's voice and his accuracy of intonation. —F. M., Jr.

William Horne, Tenor
Town Hall, April 17

The major portion of Mr. Horne's recital was devoted to an expressive performance of Schubert's cycle "Die schöne Müllerin". His voice was flexible, unstrained in its upper and lower limits, and capable of an agreeable lightness in lyric passages. In the more robust and dramatic songs of the cycle—"Am Feierabend", "Der Jäger", and "Die böse Farbe", the voice was able to take on weight and suitable emotional emphasis without mannerisms. Noticeable at times was a tendency to slide for pitch, but as a whole Mr. Horne's intonation was good. Certain opening songs of the cycle, which, along with the concluding "Des Baches Wiegenlied", call for an extremely delicate legato style from the singer, were not realized fully. Thus, some of the magic was missing from what otherwise was an extremely creditable performance.

Handel's "In Praise of Harmony", to a text by John Dryden, was the other work on the program, and was sung by Mr. Horne with power and stateliness. He had a few difficulties with some of the bravura passages, which are extremely forbidding, technically. Paul Ulanowsky was the excellent accompanist. —J. S.

League of Composers—ISCM
Carnegie Recital Hall, April 18

Louise Talma's Six Etudes for Piano (1954), played by Beveridge Webster, and Edward Steuermann's Seven Waltzes for String Quartet (1945), played by the Galimir String Quartet, received their first performances in this third and last concert of the League of Composers—ISCM group. Also heard were Fartein Valen's Four Piano Pieces, Op. 22 (1935), played by Julian De Gray, and Roman Vlad's "Three Invocations" (1949), sung by Claire Watson, soprano.

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RECITALS in New York

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Miss Talma's Etudes are brilliant-pianistic and run the gamut in celebration of the many piano techniques. But they are more than studies in that they are musically inventive, colorfully polytonal, formally well etched, and rhythmically varied. They were given a shining performance by Mr. Webster.

Edward Steuermann's piece is atonal with shades of Bartok. There is a certain episodic effect of the short motives, which accost the ear in every possible mutation; every string effect is put to use, but never does the music leave its chains and soar. There are sections of nervous brio, imaginative harmonies, a quasi-lyricism; there is much rhythmic pulsation and some drama. Of course the title "Seven Waltzes" is purely fictitious, since the piece bears no resemblance to a waltz, Viennese or otherwise. But it is an intelligently made work, containing some persuasive moments.

The Valen pieces are an example of the early attempt to dismember familiar sound patterns in an arid sphere of atonality. The Vlad songs were much more rewarding as far as musical vitality and a sharpness of expressive outline. Miss Watson was in remarkable control of her vocal technique for the line skips about in most fanciful fashion—a convincing performance of a powerful work.

—M. D. L.

Helen Alexander, Soprano Town Hall, April 18

With the assistance of Alderson Mowbray at the piano, Miss Alexander presented a recital notable for its brevity and its emphasis on youth, spring, and morning. Some unsteadiness in the opening group of 18th-

century Italian songs proved detrimental to their stylized attitudes, but in four lieder of Schubert and Brahms the soprano hit her stride. "Frühlingsglaube" was truly touching. The Countess' second aria from "The Marriage of Figaro", longest offering of the evening, posed certain problems of breath and volume which the singer tackled firmly and with sweetness. Perhaps Miss Alexander was most successful in the French and Spanish songs that followed the intermission, including such miniatures of charm and mood as Dupont's "Mandoline" and the Child's Song from Ravel's "L'Enfant et les Sortilèges."—F. M.

Indian Music Museum of Modern Art, April 19

A highly interesting evening of music from India was presented by Ali Akbar Khan, *sarod*, and Chatur Lal, *tabla*, accompanied by Shirish Gor, *tamboura*. The *sarod*, an instrument with 25 strings, of which 15 serve for sympathetic resonance and the remainder are played with a coconut shell, provides the melodic substance for the music. The *tabla*, or drums, serve as a rhythmic partner. The *tamboura*, a four-stringed instrument, forms the harmonic element by supplying a drone for the other two instruments.

Indian music has some 700 *rāgas* in place of our tempered scale. A *rāg* is an arrangement of notes on which the composition is based. One *rāg* is selected for a composition, and the order of notes is preserved, somewhat like the 12-tone system used by Schönberg. The compositions take on the character of an improvisation, though strict rules must be observed. There are no composers in Indian music, and as Yehudi Menuhin pointed out in his informative commentary, the performers are the creators. The music is of great complexity, particularly to Western ears, and the rhythmic patterns are extremely involved.

The performers gave an impressive display of musicianship and virtuosity, and it was obvious that music to them was a matter of great love and devotion. As the evening progressed, the audience seemed moved by the power (and occasional humor) of the music, even though the sounds and technique were mainly unfamiliar to them.

—F. M., Jr.

Grant Johannesen, Pianist Town Hall, April 20

Grant Johannesen in this recital again revealed himself to be a straightforward pianist—one who did not eschew the composers' indications by interpolating his own personal preferences. Mr. Johannesen gave a scholarly and intellectual reading of the Bach Toccata in F sharp minor, which opened the program. He let the slow sections properly speak for themselves, and the contrapuntal textures were clearly differentiated.

In the Mozart A minor sonata that followed, Mr. Johannesen wisely did not choose too wide a dynamic range, though there was nothing miniature in his delivery. The pianist's fine technique brought the drama of the final movement clearly to life, though some of the work's grace, particularly in the second movement, was sacrificed.

Franck's Prelude, Choral, and Fugue followed. Mr. Johannesen emphasized the improvisatory character of the Prelude, and the melodic line of the Choral's introduction and interludes were beautifully built. The combination of the fugue theme with the choral in the difficult passage at the end of the composition was transparently brought out, but one missed some of the mystical at-

mosphere associated with this work. Schumann's "Humoreske" and works by Fauré and Debussy closed the program. Mr. Johannesen performed them with his characteristic warm tone—perhaps too warm for "L'Isle Joyeuse". The full house demanded many encores. —F. M., Jr.

Artur Schnabel Memorial Rogers Auditorium, April 21

The young American pianist Leon Fleisher opened the fourth annual Artur Schnabel Memorial Concert with a performance of Schubert's Sonata in B flat, Op. posth., which was, in every respect, worthy of the master himself. Mr. Fleisher, who studied with Schnabel, played the lengthy work with superb technical control, with a wealth of lovely tonal nuances, and with complete immersion in the Schubertian idiom. Later in the program, the pianist joined forces with three members of the Galimer String Quartet—Felix Galimer, violinist; Renee Galimer Hurtig, violist; and Paul Clement, cellist—and with Philip Sklar, double-bass player, giving an equally lucid and compelling performance of the piano part in Schubert's "Trout" Quintet with the sympathetic aid and co-operation of the string players.

Between these works, the three members of the Galimer Quartet performed, with dedicated devotion, Schnabel's seldom (if ever) heard String Trio, composed in 1925. The work is taut, terse, uncompromising in its essence, and masterly in its handling of instrumental texture. The wildly frenetic opening Allegro energico is followed by a plaintive Larghetto, a sort of Caliban-like lamentation, strangely beautiful for all its grotesqueries, but somewhat overly drawn out. The contrapuntal lines of the final Vivacissimo, with their cross rhythms and counterpoints, writhe and propel themselves along with the agonizing swiftness. Schnabel's atonal harmonies are not likely to soothe the ears, but they do exert a powerful intellectual appeal. —R. K.

Christine Chvartazky, Pianist Town Hall, April 23, 2:30

Christine Chvartazky, an 18-year-old pianist, performed a technically taxing and interpretatively difficult program that included Schumann's Fantasy, Op. 17; Scriabin's Fourth Sonata and a group of his shorter pieces; and the Chopin Fantasy. Also featured was the first hearing of Vladimir Groudine's Toccata, Op. 28. The program proved too demanding for Miss Chvartazky's technical equipment, and musically the works were generally beyond her. She displayed an agreeable tone, and passages in the Scriabin Prelude, Op. 74, No. 2, were evocatively delivered. —F. M., Jr.

Suzanne Bloch, Lutenist Town Hall, April 23, 5:30

Suzanne Bloch's recital celebrated Shakespeare's birthday (supposedly on April 23, 1564) and the anniversary of his death (on April 23, 1616) by presenting a program of music of the dramatist's time. Assisting artists were Mack Harrell, baritone; Nina Courant, viol da gamba; Barbara Lieberman, violin; and Paul Smith, recorders.

Miss Bloch began the program with a group of lute solos, which included a Pavane by Morley and a Galliard by Dowland. Her rhythms were always stately, and the works were given sensitive readings. She displayed a good deal of delicate tonal shadings within the limited dynamic range of the instrument.

Mr. Harrell gave a very pleasing and relaxed performance of a group of songs accompanied by lute, violin, and viol da gamba. He was seated with the group, thus adding to the informal atmosphere that this intimate

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Recitals in New York

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music needs. His voice was wisely scaled down, and he captured hauntingly the melancholy moods of "I Saw My Lady Weep" and "Go Nightly Cares", in which he produced some beautiful pianissimos.

In a group of virginals solos, including Bull's "In Nomine" and Byrd's "Hexachord", Miss Bloch played tastefully, with clean and precise passage work. Miss Bloch also sang and accompanied herself on the lute. Among other compositions, she performed her own setting of the "Ballad of Titus Andronicus". She interpreted the songs with charm.

For the works that demanded their services, Mr. Smith proved to be a capable recorder player, and Miss Courant's and Miss Lieberman's instruments were carefully subdued.

—F. M., Jr.

Kenneth Lane, Tenor Carnegie Hall, April 24, 5:30

Kenneth Lane sang a program which included compositions by Peri, Mahler, Grieg, Beethoven, Wagner, Handel, and Verdi, in no less than ten languages. Mr. Lane's agreeable tenor voice was dark in quality and large enough to fill Carnegie Hall quite easily. His program was marred, however, by his constant habit of approaching each work as if it were written entirely fortissimo; there seemed to be only a few soft piano moments in the program. The Grieg songs, "Eros", "En Svane" and "En Drom", lacked simplicity because they were approached in too heroic a manner. The Mahler "Lieder eines fahrenden Gesellen" also suffered from

a lack of tonal variety. More successful were Mr. Lane's operatic selections—Florestan's Monologue from "Fidelio" and Rienzi's Prayer. His overly dramatic approach was heard to better effect. The good-sized audience was quite enthusiastic; and unfortunately, the applause often started before Mr. Lane could finish his songs. Otto Herz was the accompanist.

—F. M., Jr.

Aristo Artists Town Hall, April 24, 5:30

The ninth annual concert in the Aristo Artists series presented Louise Natale, soprano; Diane Griffith, contralto; Donald Hoiness, tenor; and Michael Bondon, bass-baritone, accompanied by Alice Wightman at the piano. These were interesting young artists with a diversity of styles. Miss Natale possessed a delicate, agile coloratura voice which was produced with fluency, in a duet from Mozart's "Così fan tutte", sung with Diane Griffith, and in the "Recordare" from the same composer's "Requiem", in which all four of the singers participated, producing beautiful ensemble singing.

Miss Griffith did her best singing in a group of lieder by Brahms and Hugo Wolf, in which the texture of her warm contralto beautifully adapted itself to the nostalgic passion of Wolf's "Begegnung", and "Mignon". Mr. Hoiness, who was heard in works by Bach, Lully, and Grieg, was a sensitive exponent of oratorio style, with a pure tenor voice, very telling in ensemble and passage work, but lacking somewhat in power and resonance.

Mr. Bondon was amply endowed with a four-square bass voice, which he used, most of the time, with all stops open. This was rather disturbing in such arias as Scarlatti's "Chi vuole innamorarsi", which did not sound with the lightness and grace characteristic of it. The bass was heard to much better advantage in the "Credo" from Verdi's "Otello", which he sang to the hilt.

Miss Natale was again heard in Ravel's "La Flûte Enchantée" and two works by Richard Strauss: "Ständchen" and Zerbinetta's taxing recitative and aria from "Ariadne auf Naxos", which Miss Natale stood up to bravely, without evidence of vocal strain. The program closed with a performance by the group of Edwin McArthur's madrigal "The Bitter and the Sweet".

—J. S.

Vladzia Mashke, Pianist Town Hall, April 24

Vladzia Mashke, in her first new York recital since her Carnegie Hall debut in 1953, gave evidence again of a decided flair for the keyboard, but her art is still wayward and undisciplined. While she was always mistress of the singing tone and drew some richly sonorous vibrancies from the instrument, she also had a tendency to stress nonessential notes at the expense of important ones. Exaggerated dynamics and overuse of rubato made her playing seem formless and lacking in rhythmic stability. The pianist seemed out of her depth, too, in the Schumann Fantasia and in the Chopin B flat minor Sonata despite some spottily good playing. Miss Mashke was heard to best advantage in the three "Poems of the Sea" by Ernest Bloch. In these, she brought out their impressionistic poetry with insight and, with a deft aid of the pedals, some truly lovely tonal colors.

—R. K.

Karol Rathaus Memorial Carnegie Recital Hall, April 3

The late Karol Rathaus was, prior to his death last November at the age of 59, professor of composition at Queens College of the City of New York. A refugee from Hitler's Germany, the Polish-born composer devoted the last 14 years of his life to teaching at the college and was loved, honored and respected by all who knew him. Queens College, in presenting this memorial concert, paid him fitting tribute. The program chosen was a varied and representative cross-section of his creative output, ranging from the sprightly Little Overture, Op. 30, for strings and trumpet obbligato (1930), to the final, masterly String Quartet No. 5, Op. 72, completed shortly before his death and performed for the first time on this occasion.

Also heard for the first time here were the lovely Three Choral Songs, Op. 70 (1953). These were beautifully sung by the college choir under the direction of John Castellini. Edward Steuermann, pianist, opened the program with the Scriabin-esque, rather episodic Balade (Variations on a Hurdy-Gurdy Theme), Op. 40 (1935). Frances Magnes, violinist, and David Garvey, pianist, played the Second Violin Sonata (1938). Alexander Kouguell, cellist, and Sol Berkovitz, pianist, were heard in the "Rapodia Notturmo", Op. 66 (1950).

The Quartet was played by the Claremont Quartet (Marc Gotlieb, Alfio Pignotti, William Schoen, and Irving Klein). The college chamber ensemble, with Harry Glantz, trumpet, performed the Little Overture, under the direction of Fritz Stidry, a friend of long standing of the composer. The whole program was performed with skill and devotion.—R. K.

Lucille Sullam, Soprano Kaufmann Auditorium, April 30

Lucille Sullam provided a pleasing evening for her listeners in this recital, which included works by Rossini, Handel, Schubert, and French composers. Her intonation was generally excellent throughout, and she never forced her voice for a climax. The color of her voice seemed best suited for the French group, which featured songs by Fauré, Debussy, and Poulenc; and the latter's "Air Vif", one of the highlights in the program, was sung with a good deal of freshness and verve. In Handel's "O Had I Jubal's Lyre", Miss Sullam displayed an extremely agile voice, but it was marred, as were many of the songs on the program, by a lack of clarity of enunciation. She did not seem quite ready interpretatively for the Schubert songs or Mozart's "Zeffiretti Lusinghieri" from "Idomeno", and she approached them in much the same manner, with little variety in color or style. But these are taxing works for even the most experienced singers, and Miss Sullam is to be commended for the technical security with which she sang them. Ludwig Bergmann accompanied.—F. M., Jr.

Inar Holmstrom, Tenor Sylvia Aarnio, Soprano Carnegie Hall, April 24

The Finlandia Foundation, an organization formed in 1953 for the purpose of cementing cultural relations between the United States and Finland, presented a program of Finnish music and dance introduced by Artur Lehtinen, Consul General of Finland, who also announced the award of the \$34,000 Sibelius Prize to Paul Hindemith. A message by Jan Sibelius was read, recalling the long-standing cultural relationship between the United States and Finland.

Sylvia Aarnio, a young artist with a warm stage personality, was heard in representative works by Sibelius, and interpretations of songs by the lesser-known Finnish composers Ahti Sonninen, Einari Marvia, Eino Linnola, and Yrjö Kilpinen. Inar Holmstrom also sang works by Sibelius, Palmgren and Toivo Kuula, and arias by Puccini and Cilea. Harry Fuchs was the excellent pianist in three lyric pieces by Sibelius, "Kyläki", and a sensitive accompanist throughout the program.—J. S.

Anita Gardella, Pianist Town Hall, April 28 (Debut)

Anita Gardella revealed substantial musical gifts which, as yet, are not backed up by a sufficiently reliable technical control. Many difficult passages in Beethoven's Thirty-Two Variations in C minor, in Chopin's G minor Ballade and B flat minor Scherzo, and in Liszt's Transcendental Etude in F minor, were negotiated on sheer musical instinct and temperament alone. Yet, for all its lack of polish and finesse, her playing of these was, from a musical standpoint, more interesting than that often heard from more letter-perfect pianists. Especially impressive was her introspective and expressive performance of the Adagio in Mozart's Sonata in D (K. 576) and the fiery abandon with which she dashed off the closing pages of the G minor Ballade.—R. K.

Saturday Consort Town Hall, May 1, 2:30 (Debut)

Performing Renaissance and other music generally composed for the home, the Saturday Consort created a friendly atmosphere. A great variety of music by Renaissance and Baroque composers was presented, including Ricercari of Palestrina and Andrea Gabrieli; a Trio Sonata in F major by Sammartini; and the Septième Concert by Couperin. The instruments used—lute, recorders, virginals, viola da gamba—lent an authentic air to the congenial atmosphere.

The members of the group included Colin Sterne, lute and recorder; Homer Wickline, spinet and ottavina; Conrad Seamen, tenor and recorder; Patty Grossman, recorder; Roberta Sterne, virginals and recorder; and Karl Neumann, viola da gamba. The

(Continued on page 25)

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ORCHESTRAS in New York

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and My Blood", and "The Crucifixion and The Glory". In the opening orchestral prelude the trombones introduce the chorale "So ruhest du, o meine Ruh", which is later heard in the final section.

The work evokes a mixture of styles. Parts, such as the introduction, are mildly romantic with modern dissonances added, and other sections recall the mood of the Venetian school of the Gabriellis. Occasionally the atmosphere of Negro Spirituals is recollected, and the text seems often written in this manner. On first hearing, the melodic material, though well written for the voices, did not seem interesting; and the music, particularly in the quasi-recitative, "The Road to Calvary", did not always express the emotion content of the text convincingly. But the choral interjections contrasted with the solo bass were highly dramatic, and the final section, combining rondo and fugue forms, provided the joyous mood of the Resurrection. The orchestra and chorus performed admirably throughout. The bass was Paul Smith. The work is dedicated to the memory of Mrs. Alma Morgenthau.

Beethoven's Ninth Symphony was given an uneven performance. The first movement, which tended to fall into fragments, received a sparse, lean reading from Mr. Mitropoulos. The second was a little too hard driven for "heroic" laughter. Though the strings sounded beautiful throughout the third movement, it lacked relaxation and reflection. The soloists in the final movement were excellent, especially notable was their balance in the solo passages for quartet. The chorus, though it offered many pleasing moments, was often unintelligible, particularly in the tempestuous tempo of the coda.

—F. M., Jr.

Hillis Conducts All Contemporary Concert

The New York Concert Choir and Orchestra, Margaret Hillis, conductor. Adele Addison, soprano; Doris Okeron, mezzo-soprano; Robert Price, tenor; Arthur Burrows, Thomas Pyle, baritone. Town Hall, April 15:

"Cantata Sacra".....Robert Moevs (First New York performance)
"Canti di Prigionia" Luigi Dallapiccola (First public New York performance)
"Les Noces".....Stravinsky

Robert Moevs, young American composer living in Rome, received his education at Harvard under Piston and in France with Nadia Boulanger. A 1952 winner of the Prix de Rome, Moevs's "Cantata Sacra", written for men's chorus, solo voice, flute, three trombones, and timpani, is made up of four sections from the Proper of the Mass and all from the Easter Liturgy (Introitus, Alleluia, Offertorium, Communio).

Although the Cantata is by no means a Mass, it does reflect to a certain degree the dramatic progress of the Mass. From the point of view of contrast, the two outstanding sec-

tions, of melismatic character, are set against the central two, more declamatory. Further, there is the sharpest possible contrast between the exaltation of the Alleluia and the heavy, silent apprehensive atmosphere of the Offertorium, the awesome realization of the miracle of the Resurrection. The work is impressively individual, stark and powerful. The ensemble, including Thomas Pyle, baritone, was convincing and wholly accurate.

Luigi Dallapiccola composed his "Canti di Prigionia" during 1938-1941. They are written for chorus and an instrumental ensemble comprising two pianos, two harps, timpani, xylophone, vibraphone, tubular bells, cymbals, tam-tams, triangle, and drums. Musically, the work is an extremely important one in the composer's development for it constitutes a bridge between free contrapuntal practices and the technique of the 12-tone system. There is a unity achieved through the use of the "Dies Irae" in each of the three songs and by the symmetrical arrangement of the whole work—two slow and dramatic songs surrounding a fast, scherzo-like jubilant one. This fact was made extremely apparent: give the 12-tone system (or any rigid formula) to an Italian and the result is music in spite of it. Margaret Hillis did nothing short of an astonishing job in preparing this significant work.

Stravinsky's "Les Noces" remains a fascinating work, although it has lost some of the initial shock appeal. Miss Hillis is to be commended for this unique program and its musicianly and enthusiastic execution.

—M. D. L.

Tzincoca Offers Composition By George T. Strong

Remus Tzincoca conducted a chamber orchestra composed of members of the New York Philharmonic-Symphony in a concert at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art on April 12. Heard on the program was the "Choral on a Theme by Hassler" by the American composer George Templeton Strong (1856-1948). Other works performed were Handel's Concerto Grosso in D minor, Honegger's "Pastorale d'été", and the Mozart Symphony in G minor.

—N. P.

Randall Thompson Work Conducted by Ormandy

Philadelphia Orchestra, Eugene Ormandy, conductor. Carnegie Hall, April 19:

Concerto Grosso No. 2.....Bloch
Symphony No. 2.....Brahms
"A Trip to Nahant".....
.....Randall Thompson
(First New York performance)
Suite No. 2 from "Daphnis and Chloe".....Ravel

Randall Thompson's "A Trip to Nahant" is a work of real distinction. Written in the form of a rondo, the work, although quite long, is not tedi-

ous. This is due to Thompson's distinguished melodic gift and the remarkable skill in which he varies the manner of the introduction of his themes. The music is genuinely evocative and American in spirit, and although two of its subjects derive from a square-dance pattern and the shaped-note phrases of early American hymn-singing, it is by no means a pastiche. Rather, it is traditional in the best sense, being a genuine extension of national materials, and not merely "folksy" in character. Mr. Ormandy conducted the score with tremendous brio and clarity.

The famous string section of the Philadelphia Orchestra in Bloch's Concerto Grosso No. 2 for Strings gave the work a hard-driven performance that was at the same time sonorous and full-bodied. Brahms's Symphony No. 2 was given a reading compounded of equal parts of vigor and lyrical tenderness. Mr. Ormandy's touch was precise and compelling in the climaxes, which were notable for their preservation of orchestral balance. His tempos were rather fast, but never blurred the music. The Ravel suite was notable for some fine playing on the part of the winds.

—J. S.

Berlioz Requiem Given By Orchestral Association

National Orchestral Association, Leon Barzin, conductor; Lawrence Avery, tenor; Collegiate Chorale, Ralph Hunter, director; Juilliard Chorus, Frederick Prausnitz, director. Carnegie Hall, April 26:

Requiem.....Berlioz

Berlioz's Requiem or Grande Messe des Morts received one of its rare performances in this concert. This was the second performance of the work by the National Orchestral Association. (The organization had previously performed it in 1952. Before that year, according to the program notes, the Requiem had not been heard in New York for 35 years, when it had been presented in memoriam of the "fallen heroes of World War I.") Because of the composer's great demands—a gigantic chorus and augmented orchestra—it is understandable why it is given so infrequently. For this performance, brass choirs were placed in the north, south, east, and west extremities of Carnegie Hall, and the stage was also expanded to the third row to accommodate the chorus of more than 300 members and the orchestra. Twelve timpani, performed by six players, were located on the left side of the stage, and four, performed by four players, were on the right.

The most spectacular part of the Requiem is, of course, the "Tuba mirum", when the four brass choirs resound the summons for the Last Judgment. In this performance, the effect was overpowering, not only from the emotional standpoint, but also from a sonorous volume that was almost unbearable. But aside from the dramatic effects, there are many meditative sections. The tranquil sections of the "Sanctus", as conducted by Leon Barzin, were celestial in atmosphere, and the voice of

Lawrence Avery was well suited to the peaceful music. He sang tastefully with a lyric, sweet voice. The chorus was also notable, though it occasionally lacked a clean, solid attack. Memorable were the floating tones of the sopranos, and the mysterious atmosphere of the chantlike phrases, "Kyrie eleison", toward the end of the first section. The orchestra performed admirably, and in the Offertorium sang with intensity. The brass sections were generally excellent.

—F. M., Jr.

Desoff Choirs Sing Monteverdi Work

The beautiful score of Monteverdi's "Vespers and Magnificat in Honor of the Blessed Virgin" (1610) was brought to life in a Carnegie Hall concert on April 28 by the Desoff Choirs and an orchestra, under the direction of Paul Boepple. If the performance lacked a certain amount of spontaneity, there were still many moving moments. This was an extremely studied presentation; but there is more red blood in the Monteverdi score than this concert had to offer.

In the program notes, Mr. Boepple wrote that he had tried to make this performance as authentic as possible, but that he had chosen to substitute oboes or trumpets for the original cornetti. The solo pieces were also accompanied by the harpsichord instead of a baroque organ. To this listener, the chorus appeared too large, and thus some of the intricate texture sounded soggy. The chorus was too careful, which can be understood when considering the score's vast difficulties.

Of the work's 13 sections, among the most moving was the "Ave Maris Stella" with its magnificent instrumental interludes. Here the chorus performed admirably. The orchestra played satisfactorily, though the winds occasionally sounded tired. If the orchestra tended to outweigh the chorus in the Invocation and the "Dixit Dominus", the balance was excellent in the latter sections. The six soloists—Helen Boatwright and Yvonne Ciannella, sopranos; Betty Allen, mezzo-soprano; Leslie Chabay and John McCollum, tenors; and Paul Matthen, baritone—sang the difficult Monteverdi melodic line and the embellishments with satisfactory ease. All in all, it was a pleasant performance of a work that is constantly revealing new beauties.

—F. M., Jr.

Civic Symphony In Albuquerque Fete

ALBUQUERQUE, N. M.—Hans Lange, who has accepted the conductorship of the Albuquerque Civic Symphony for the sixth season, will observe his 25th anniversary as a conductor during the 250th birthday celebration of the city of Albuquerque next year. Plans are now being formulated for the participation of the orchestra in the anniversary events. In the current series of concerts, Julian Olevisky, violinist, and Ivan Davis, pianist, were soloists with the orchestra. Mr. Davis is last year's winner of the orchestra's Young Artist's Competition.

—I. W. G.

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James Melton—Final Stages to Success

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that his self-instruction had been, in a word, magnificent.

The end of this particular saga is that Jimmy Melton was first saxophonist of the 'Gator band when he departed Florida two and a half years later. Moreover, he had in the meantime established a band of his own and played all over the place for a handsome profit.

His reasons for leaving Gainesville were two: A Georgia boy at heart, he had wanted to study up there in the first place; also, he had been a "stray Greek"—meaning that he had been pledged to a fraternity that had no chapter on the Florida campus. Over and above these considerations was the fact that he aspired to greener pastures musically.

And so he transferred to the University of Georgia. Oddly enough, the "stray Greek" decided not to join his intended fold after all; instead, he went into Delta Tau Delta, and his association with this fraternity in the one short year he remained at Athens—and the one at Vanderbilt—was so enriching an experience that his interest in its activities continues unabated to this day.

Georgia did not have the kind of musical facilities he was looking for, so he transferred again to Vanderbilt in Nashville, Tenn. His reason for this change was not so much Vanderbilt, as the Ward Belmont Conservatory, which was supposed to have the strongest vocal faculty in the South. Jimmy's own mentor was Gaetano De Luca, and he liked working with him so much that when he won his degree he just stayed right on in Nashville for another two years, studying every minute that he was not working for a living.

New York Bound

Then the day came when, at a lunch with John Price Jones, song-and-dance man, and Bob Hyde, manager of the hotel in which Melton's band was playing, talk got around to the advantages and disadvantages of dropping a sure thing in the provinces to take a crack at the big time. Melton confessed that he had been looking forward to hitting New York. Jones strongly advised him against any such move, assured him he was better off in Nashville. Hyde backed up Melton, and went so far as to promise him that he could depend on the price of a one-way ticket back to Nashville, and the return of his job, too, if he wanted to take time out for an exploratory trip northward.

In a matter of days he had talked his old bandstand boss, Francis Craig, into taking leave from his own orchestra, then playing the Andrew Jackson Hotel, and joining him as accompanist for the New York venture. And so it came to pass that Jimmy Melton hit the metropolis, with \$160 to his name and all the hope in the world. He and Craig checked in at the Maryland Hotel on West 49th Street—their room came to \$16 a week—and began making the rounds. Craig got discouraged after a couple of weeks and went back to Nashville, and the crestfallen Melton had to go it on his own after that. But he quickly warmed to his challenge, and it was a rare agent—or agent's secretary—who did not have to look at his smiling Southern face at least once a day. This regimen could not last too many days, because there was not enough money to pay for many more days at the hotel. Finally, Melton made up his mind to adopt a radical stratagem—to station himself firmly just outside the office of Samuel L. Rothafel, better known as "Roxy," and to sing right through the door if he could not gain admittance. Wonder of wonders, it worked! The impresario's secretary scurried into Roxy's office with the news that he had better see this determined young man. The old man was charmed by the boy's persistence and even more charmed when, in the confines of his office, the tenor finally did open up and sing.

Melton's unrelenting attitude may be traced to an extremely simple fact at that juncture.

His father's health had worsened; business had fallen off badly at the sawmill, and it had devolved on him to support his mother and his three sisters. I interpolate these unpleasant realities by way of giving credit, however obliquely, to the finer instincts of the fabulous Roxy. The first thing he asked Melton after he heard him sing was how much he felt he needed to live comfortably. When the tenor said that \$1,000 would do nicely, the astonished showman asked him why so much. And Jimmy told him. Without batting an eyelash, the impresario agreed to the \$1,000 a week—an absurdly high figure for a newcomer. Furthermore, Roxy insisted that Melton take every third week off, the better to preserve his voice for the future that Roxy was prescient enough to see for it.

Well, that was in 1927, and the Melton story has been a success story ever since. He stayed with Roxy only six months and then wisely heeded his advice to get into radio.



Town & Country

James Melton joins his nine-year-old red-headed daughter, Margo, for some fun on his estate in Greenwich, Conn.

From January of 1928, when he began singing for Seiberling tires over the old Red Network, right down to the present moment, when he is readying new shows for both radio and television, James Melton has been a guest in more American living rooms, and more often, than any other serious singer in entertainment history. At the outset of his microphone career he was heard alone and also as a member of the Revelers—that famous vocal quartet that made quite a little history of its own. Not only did the Revelers sing on more radio shows, and sell more recordings, than any similar group ever has, but it went on, with Melton aboard, to concert triumphs all over the world. Bruno Walter heard them in Vienna and was delighted, of which more shortly in another connection.

It was in the spring of 1929, when Melton was handily operating on these two fronts (he was to leave the Revelers in 1933) that he met a girl who was soon to become the co-architect of their wonderfully blessed marriage. He had gone out to Akron to give a musicale in the Seiberling mansion for some 400 guests. After the program he was introduced to all of them, the very last one a petite Bryn Mawr student named Marjorie McClure. That evening he managed to get her phone number, meantime making a date for an evening some three weeks away. Later, before going to bed, he asked his brother, who was then traveling with him, whether or not he remembered the cute blonde in the red dress. His brother allowed that he did. "I'm going to marry her," Jimmy announced. "Go to sleep," his brother commented. Whereupon Jimmy went to sleep and there was no further conversation on the matter, but his mind was made up. Back in New York the next day, he started a three-week telephone campaign that culminated in his return on the appointed date, their announcing their engagement, and shortly there-

after—on June 29—their marriage. The union has been one of the happiest in musical annals, accompanied in recent years by the presence of their daughter, Margo—a nine-year-old red-head who is one of the prettiest things you ever saw and a straight-A student to boot.

I will skip over such items as Melton's 1934 tour with Gershwin, his stint in high-class vaudeville at the Palace later that season, his painful but profitable excursions to Hollywood in 1935 and 1936, and his big Sealtest show in 1937, because all of this time Melton's most pressing and most private aspirations were operative and he had suppressed them only because his financial responsibilities had increased apace. But now, toward the end of 1937, he suddenly gave up his duplex apartment on East End Avenue and bought a farm in Connecticut (he sold it just a few months ago, incidentally), where he settled down to learn the roles he had so long dreamed of singing. When his coach, the late Angelo Canavuto, deemed him ready, he took him to his cousin, Fausto Cleva, now a conductor at the Metropolitan but then—as now—music director of the Cincinnati Zoo Opera. Cleva agreed that he was ready, and forthwith proposed to engage him at \$50 a performance. Without a moment's hesitation Melton accepted—this man who had been receiving thousands to sing a handful of songs! Who hired him for the Metropolitan not so long afterward? None other than Bruno Walter, who had heard him a dozen years before with the Revelers and who had not forgotten him. Melton made his debut at the Diamond Horseshoe on Dec. 7, 1942, as Tamino in "The Magic Flute".

Personality Intact

We have not said a thing yet about the record that Melton has rolled up as a recital personality, beginning shortly before he came to the Metropolitan, largely as a snowballing result of his two years solid with The Telephone Hour. But this is just statistical information, as are his triumphs with the Texaco Star Theater, the Harvest of Stars, Ford Festival TV program, and all the rest of them. What really matters is that Melton has emerged from these three decades of stardust with the basic attributes of his personality intact. He talks with you, and not at you as so many marquee names are accustomed to doing. Although he is the squire of a lavish 11-room manse in Greenwich, a regally appointed office in midtown Manhattan, and an enormously lucrative business in Florida, not to mention his unchallenged position as the richest tenor of modern times, he is still basically a big bright boy from the Cracker country who likes you to like him and does not see any reason why you shouldn't. And indeed there probably isn't.

And please let the record show that the foregoing is in all likelihood the first story ever written about Jimmy Melton that did not, somehow, seem to revolve around his hobby—about which he has written a book entitled "Bright Wheels Rolling" (Macrae Smith, \$4.50) which I most heartily commend to your most nostalgic attentions. That book and this profile make excellent collateral reading, in fact, because each goes into what the other does not.



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performances more intellectual this does not lack in the individual was more "She Who" in Monteverdi (11). His vtolled in the latter, and l suited to the former. M and rhythmi of a group which includ an Alman lute playing cautious. T by the reco given, for the enthusiastic

John Harman Town Hall

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RECITALS in New York

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performances, on the whole, were more intellectual than emotional, but this does not mean that they were lacking in freshness and charm. Of the individual soloists, Mr. Seamen was more at ease in Robert Jones's "She Whose Matchless Beauty" than in Monteverdi's "Confitebor" (Psalm 111). His voice was not fully controlled in the difficult passages of the latter, and his lyric voice was more suited to the intimate style of the former. Miss Sterne gave delicate and rhythmically secure performances of a group of solos for the virginals, which included a Prelude by Bull and an Alman by Martin Peerson. The lute playing of Mr. Sterne was too cautious. The few slips in intonation by the recorder players can be forgiven, for their work was delightfully enthusiastic and felicitous.

—F. M., Jr.

John Harms Chorus Town Hall, May 1, 5:30

Music performed for easy listening characterized this concert by the John Harms Chorus, with Cesare Siepi as guest soloist. Perhaps one should not say easy listening when an excerpt from the Verdi Requiem ("Dies Irae") is included on the program, but the terror of that episode was so toned down that one had hardly any awe or fear of the Last Judgment.

The program included a variety of music, ranging from Kopyloff's "Heavenly Light" and Ippolitoff-Ivanoff's "Bless Ye the Lord" to the "Madamina" from "Don Giovanni" and the Coronation Scene from Moussorgsky's "Boris Godounoff". The Mozart aria was one of the highlights of Mr. Siepi's singing. He let the comical text speak for itself rather than overdoing it. His "Ella giammai m'amò" from Verdi's "Don Carlo" was moving and sung with rich tonal beauty. A word should also be said about his excellent English diction in the "Boris" scene. While Mr. Siepi was not at his best in the Verdi "Dies Irae", he provided a pillar of security for the other soloists—Helen D'zvik, soprano; Ursula Krulls, mezzo-soprano; and John Campbell, tenor.

The chorus, under Mr. Harms's direction, sang with a wide range of dynamics and gave clean-cut performances of the Kopyloff and Ippolitoff-Ivanoff works. The group also gave the first performance of "Laudate Dominum" by Efrem Zimbalist, Jr., which is a short work of agreeable, if not original nature. Mary Joan Fiscella sang Mozart's "Dove sono" in a somewhat girlish manner but with accurate intonation and control of the melodic line. The group was accompanied by Milton Kaye, pianist, and

Harriet Dearden, organist. The organ unfortunately failed to give any suggestion of an orchestra in the works written for the latter, and one was often reminded of the organ commentary in a radio serial. —F. M., Jr.

Joseph Cole, Tenor Town Hall, May 1

Mr. Cole's singing of a group of Handelian recitatives and arias was vigorous. The songs "How Vain is Man", "Gentle Airs, Melodious Strains", and "Trust a Woman" were well phrased but revealed a tendency on the part of the singer to declaim at the expense of the melodic line. Mr. Cole's natural range seemed to lie somewhat below that of a tenor, and he did not appear at ease in the upper register, which was forced in quality and marked by a disturbing tremolo. Four songs by Brahms followed—"O wüsst ich doch den Weg zurück", which was sensitively interpreted, but lacked flow; "Verzagen", "Vergebliches Ständchen", and "Verrat", which was justly sung but suffered from an excessively sentimental close.

Max's recitative and aria, "Durch die Wälder", from Weber's "Der Freischütz" was followed by nine of the lovely and unpretentious "Douze Chants" by Francis Poulenc. Mr. Cole's interpretation of these songs was consistent and sensitive. A set of four songs, "The Poet Is an Unhappy Creature", by Sotireos Vlahopoulos received its first New York performance. The songs are not without a certain force, but their over-all effectiveness is detracted from by banal accompaniments. Mr. Cole closed his recital with two spirituals, "Wayfaring Stranger", and "Let It Shine". William Browning was at the piano.

—J. S.

Greta Rauch Appointed To MacDowell Association

Greta Rauch has been appointed administrative secretary in charge of the New York office of the Edward MacDowell Association, which operates the MacDowell Colony at Peterborough, N. H. Miss Rauch was formerly booking manager and public relations director at Carnegie Hall.

Newport Festival To Open with Carmen

NEWPORT.—A concert performance of Bizet's "Carmen" will open the third annual Newport Music Festival on July 10. Two other concerts will be presented Aug. 20 and 21. Remus Tzincoea, the festival's music director, will be the conductor.

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NEW MUSIC

By ROBERT SABIN

Music of Moravians From Bethlehem Archives

As No. 1 in a series that should prove both historically interesting and musically delightful, the New York Public Library Music Publications (issued by Edition Peters) has published Ten Sacred Songs for Soprano, Strings, and Organ, by J. Dencke, J. F. Peter, S. Peter, J. Herbst, G. G. Müller, and J. Antes. The series is entitled "Music of the Moravians in America from the Archives of the Moravian Church at Bethlehem, Pennsylvania." This first volume is edited by Hans T. David, with English texts adapted by Carleton Sprague Smith. The German texts are also included.

Mr. David has written an admirable introduction, telling briefly the history of the Moravians and discussing in some detail the musical life they developed in America and the talented composers who arose among them. This transparent, heartfelt music reflects the moving faith, serenity, and gentleness of this most Christian of religious sects. Long before music had become an important factor in the colonies as a whole, it was flourishing in the Moravian settlements and communities, both as a European heritage and (more importantly) as an indigenous product.

Carols and Other Sacred Choral Works

Two more versions of the Slovak carol "All Ye Good People" arranged by Richard Kountz have been issued by Galaxy Music Corporation. One is for mixed chorus (SATB) with junior choir (SA), and the other for chorus of treble voices (SA), both having accompaniment for piano or organ. George Blake has set Nahum Tate's "While Shepherds Watched Their Flocks" for mixed chorus (SATB) with organ. A translation of a Latin hymn "He Whom Joyous Shepherds Praised" has been set for mixed chorus (SATB) with organ or piano by John Leo Lewis. Another Christmas composition is John W. Work's setting of the Spiritual "Go Tell It On The Mountain" for mixed chorus (SATB) with junior choir (SA) a cappella. Galaxy has also issued Powell Weaver's "Give Us Peace, O Lord!" for mixed chorus (SATB) with organ or piano; and Samuel Walter's "Sound the Loud Timbrel" for mixed chorus (SATB) a cappella with solos for mezzo-soprano and baritone.

Paderewski Edition Of Chopin Available

The Paderewski edition of the complete works of Chopin is again available, according to Edward B. Marks Music Corporation. The late Ignace Paderewski, assisted by a board of musicologists, undertook it, basing it upon Chopin's autographs, copies approved by Chopin, and first editions. A critical commentary in English has been included, indicating variants in

melody, rhythm, and harmony that appear in various authentic sources. Dynamic markings that do not appear in the originals are carefully differentiated. Pedalling conforms with the original documents. Now available are the Preludes, Etudes, Ballades, Impromptus, Scherzos, Sonatas, Nocturnes, Polonaises, Waltzes, Mazurkas, and Rondos. Other volumes are being prepared.

Edition Cranz Study Scores

From Southern Music Publishing Company come additions to the Edition Cranz series of orchestral scores in study and conducting format with piano arrangements by Anis Fuleihan. They are Auber's "Fra Diavolo" Overture; Beethoven's "Fidelio" Overture; Brahms's "Academic Festival" Overture; Gluck's "Orpheus and Eurydice" Overture; Schubert's "Fierrabras" Overture; and Weber's "Jubilee" Overture.

Violin Works

ALLEN, ROBERT E.: Sonata for Violin and Piano. (John Markert)
ANGUS, WALTER: The Angus Approach to Orchestral Violin Playing (Book II). (Carl Fischer)
BACH, C. P. E.: A Graceful Dance, arranged by Samuel Applebaum. (Mills)
HANDEL: Menuet from Concerto Grosso No. 5, arranged by Samuel Applebaum. (Mills)
HOLLANDER, RALPH: Gitane, for violin and piano. (Carl Fischer)
LEHAR: Merry Widow Waltz, arranged by Samuel Applebaum. (Mills)
MOZART: Rondo, K. 373, arranged for violin and piano by Max Rostal. (Novello)
POLDINI: General Boom Boom, arranged by Samuel Applebaum. (Mills)
RACHMANINOFF: Eighteenth Variation from Rhapsody on a Theme of Paganini, arranged by Kreisler for violin and piano. (Foley)
SCHUBERT: Rondo in A, arranged for violin and piano by Max Rostal. (Novello)
SCHUMANN: Childish Pranks, arranged by Samuel Applebaum. (Mills)

Beckett Opera Given Premiere in Newark

NEWARK, N. J.—More than 3,000 children attended the world premiere of a new opera by Wheeler Beckett on April 27 at the Mosque Theatre. Titled "The Magic Mirror," the opera is based on the story of "Snow White," adapted by Constance D'Arcy Mackay. Mr. Beckett conducted the performance, and the soloists were Edith Gordon, Beatrice Krebs, Marvin Worden, Richard Gordon, and Elizabeth Lloyd. The richly colored score was played by an orchestra of New York musicians. The performance was sponsored by the New York Youth Concerts Association. —P. G.

First Performances in New York Concerts

Orchestral Works

Bloch, Ernest: Concerto Grosso No. 2, for string orchestra (Philadelphia Orchestra, April 19)
Cortez, Ramiro: "Sinfonia Sacra" (New York Philharmonic-Symphony, April 9)
Ladmirault, Paul: Variations sur des Airs de Binou (New York Philharmonic-Symphony, April 2)
Thompson, Randall: "A Trip to Nahant" (Philadelphia Orchestra, April 19)

Dance Scores

Applebaum, Louis: "Barbara Allen" (National Ballet of Canada, March 26)
Galea, Manuel: "The Wind Is West", a dance opera (Myra Kinch and Company, April 24)
Sauguet, Henri: "The Sphinx" (Ballet Theatre, April 21)

Chamber Works

Rathaus, Karl: String Quartet No. 5, Op. 72 (Rathaus Memorial, April 30)
Steuermann, Edward: Seven Waltzes for String Quartet (League of Composers-ISCN, April 18)

Viola Works

Menasce, Jacques de: Sonata for viola and piano (Musicians' Guild, April 4)

Piano Works

Grouidine, Vladimir: Toccata, Op. 28 (Christine Chvartazky, April 23)
Talma, Louise: Six Etudes for Piano (League of Composers-ISCN, April 18)

Songs

Harkness, Rebekah: "When Love Is New" (Marco Sorisio, April 17)
Inch, Herbert: "Alms" (Evelyn Lear, April 17)
Scarborough, Duncan: "The Ship of Love" (Marco Sorisio, April 17)
Vlahopoulos, Sotireos: "The Poet Is an Unhappy Creature" (Joseph Cole, May 1)

Choral Works

Burkhard, Willy: "Isaiah's Vision" (Collegiate Chorale, April 3)
Catalani, Alfredo: Mass of Peace (Catalani Centennial, April 10)
Dallapiccola, Luigi: "Canti di prigionia" (New York Concert Choir, April 15)
Meyerowitz, Jan: "The Glory Around His Head" (New York Philharmonic-Symphony, April 14)
Moeve, Robert: "Cantata Sacra" (New York Concert Choir, April 15)
Rathaus, Karl: Three Choral Songs, Op. 70 (Rathaus Memorial, April 30)
Vaughan Williams, Ralph: "Sancta Civitas" (Riverside Church, April 10)
Zimbalist, Efrem, Jr.: "Laudate Dominum" (John Harms Chorus, May 1)

COMPOSERS CORNER

THE Louisville Philharmonic Society presented the premiere of **George Antheil's** opera "The Wish" on April 2 in the first of four performances. The commissioned opera, made possible by a Rockefeller Foundation Grant in 1953, was directed and produced by Moritz Bomhard, director of the Kentucky Opera Association. . . . **Roger Sessions'** opera, "The Trial of Lucullus," was presented for the first time in the eastern United States on April 29 at Princeton University. The opera, based on a libretto by Bertolt Brecht, received its first performance in 1947 at the University of California.

Howard Hanson's opera "Merry Mount" is scheduled to be revived for the 25th annual Festival of American Music of the Eastman School of Music on May 16 and 17. Mr. Hanson will conduct the opera, which was given its premiere by the Metropolitan Opera in 1934. . . . **Godfrey Ridout's** chamber opera, "The Saint," received its first performance on Feb. 22 in London, Canada. The opera was commissioned to commemorate the centenary of this city.

Jacques de Menasce's Sonata for Viola and Piano received its first performance in Town Hall on April 4. Lillian Fuchs was the violist, and the composer was the pianist. . . . Three works of **Paul Creston** received premieres in April. The "Celebration" Overture was played by the University of Michigan Band on April 8 in Carnegie Hall. On April 10, "The Celestial Vision" was sung by the de Paur Infantry Chorus in New York. "Dance" Overture was performed by the University of Miami Symphony on April 24 in Miami. . . . **Ethel G. Hiler's** music was featured on a WNYC program on May 1, sponsored by the American Composers Alliance.

Charles Ives's Second Symphony received its first performance in Germany on April 27 by the RIAS Symphony in Berlin. George Barati, con-

ductor of the Honolulu Symphony, was director. . . . **Karl Weigl's** Quartet No. 6, dedicated to Mrs. Elizabeth Sprague Coolidge, was chosen in an 11 to one vote by the "Amis de la Musique de Chambre" for its first European performance in Paris. The work was performed on April 23 by the Loewenguth Quartet. . . . **Daniel Abrams'** "Intimate Trio" was presented on April 1 at the London Friends of Music annual "All Fools' Day" concert at the Royal Festival Hall. Mr. Abrams is studying in England on a Fulbright grant.

Mary Howe's "Stars, Sand, and Rock" and "Castellana" were performed recently in Vienna by the Vienna Symphony, under the direction of William Strickland. . . . **Johan Franco's** "Concerto Lirico" for violin and chamber orchestra was presented on May 1 in Washington, D. C., by the National Gallery of Art Orchestra, conducted by Richard Bales. . . . **Frederic Balazs**, violinist, programmed **William Grant Still's** "Mother and Child" on a series of recitals in the South.

The Cincinnati Symphony will feature **Victor Babin's** Second Concerto for Two Pianos next January.

Eric Coates is visiting the United States, consulting with Edward Dowling and Patrick Mahoney about writing some songs for a musical version of Maeterlinck's "The Blue Bird" for presentation on Broadway next year.

Cecil Burleigh was honored by the University of Wisconsin, where he has taught since 1921, with a festival series of programs devoted to his works at the end of April. He retires from his university post in June.

Boris Koutzen's one-act opera, "The Fatal Oath" will receive its first performance on May 25 by the Manhattan School of Music at the Hunter College Playhouse. Balzac's "La Grande Brèche" provides the basis for the work.

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BOOKS

Two French Conductors Have Their Say

THE CONDUCTOR'S WORLD. By D. E. Inghelbrecht. New York: Library Publishers. 208 pp. \$4.75.

This is a wise, witty, anecdotal, schoolmasterish dissertation on the workaday art of the baton by a *grandpère* of the French school, whose experience spans symphony, opera, and musical comedy and who knows his business from the standpoint of the composer as well as the conductor.

Inghelbrecht's detestation of the prima donna conductor is exceeded only by his contempt for the talentless time-beater (he calls them *Commediante* and *Metronomus*, respectively). He is a man who believes passionately in the role of the conductor as the servant of the composer, not the other way around and he thinks conductors who have so little natural grasp of their supposed calling as to require masses of hieroglyphics boldly penciled into the score in order to give cues and keep count of the measures should have sought their real calling as bookkeepers.

There are chapters on psychology, accompanying, conducting from memory, seating plans for orchestras, the chorus master (he has some harsh things to say about French chorus masters and French choral singing in general), the opera conductor and producer, the special field of radio broadcasting, and one devoted entirely to Toscanini—"He is a saint, an apostle, who really is music and lives for it."

There is no topic that does not call to the author's mind some anecdote, usually a deadly riposte and always amusing, drawn from his wide experience in his own field and extensive reading in others. For example, there is the one about the individualistic pianist who, "about to play the Schumann Concerto with me, suggested using her orchestral score. I replied I would use the one by Schumann and that I deemed it quite sufficient for both of us."

The book contains a thousand practical household hints for the *chef d'orchestre*, most of them delivered in the deliciously tart style reminiscent of Tovey and Matthay. An important book for student and professional alike.

—R. E.

I AM A CONDUCTOR. By Charles Munch. New York: Oxford University Press. 104 pp. \$2.75.

A conductor is a man who cannot afford to care what people may think, yet at the same time must invariably please. This not really paradoxical definition of the conductor's art emerges from Charles Munch's personal reminiscences of his career, which constantly gravitated between two poles, an attempt in life and art to reconcile the standards of popular taste and personal and artistic integrity.

Mr. Munch writes in an informal and direct fashion, inviting the reader to share the dedicated life of the professional conductor for the short and pithy length of the volume. There is an element of almost monkish passion in his approach to the profession: "... it is not a profession at all but a sacred calling, sometimes a priesthood, and often even a disease—a disease from which the only escape is death." Although Mr. Munch is not without humor, this attitude, at least in the present volume, is the touchstone of his remarks on the responsibilities of the conductor and the performing artist in general. The conductor's life is one of unremitting tensions which must be reconciled in time, at least, for the all-important performance.

Yet there is ample common sense in his recounting of the practical problems that beset the conductor; the choice of program, the technique of rehearsal, the inevitable transposition of scores for orchestral performance—this is the drudgery behind the scene which results in the effortless-seeming artistry in the actual performance. In his approach to contemporary works, the same acumen is revealed: "Read the score sympathetically and be surprised at nothing. You can soon tell whether the composer is to be taken seriously or not. In the latter case, ... close the score and throw it on the heap under the piano. In the former, look up the composer's telephone number and invite him to come to see you. The best way of solving the maze ... is with the guidance of the Dedalus who created the labyrinth."

—J. S.

Microscopic View Of Handel's Life

HANDEL: A DOCUMENTARY BIOGRAPHY. By Otto Erich Deutsch. New York: Norton. 942 pp. \$10.

Looking at George Frederick Handel through the eyes of Mr. Deutsch is something like examining an amoeba under a high-powered microscope. No possible, or even probable, detail is missing, and every conceivable external fact about the man and his life is brought to book (I did not find an account of his laundry expenses, but it probably is there somewhere).

Mr. Deutsch's method, earlier used by him on Schubert, must, I suppose, be called total-biography. It consists in verbatim quotation of all available documents, including newspaper and magazine notices, court records, letters, advertisements and everything else concerning the composer and his environment, trivial as well as significant, that the author was able to unearth in the existing archives of the 18th century. To this end he probed over 300 periodicals of the day and availed himself of the data in the Bank of England; the British Museum; the University Library, Cambridge; the Bodleian, Oxford; the National Libraries of Ireland and of Scotland; the Huntington Library, California; the National Portrait Gallery, London; the Fitzwilliam Museum, Cambridge; the Public Record Office, London; the Library of King's College, Cambridge; the British Coun-

cil, London; the Royal Society of Musicians of Great Britain, London; the Foundling Hospital, London; and Mercer's Hospital, Dublin, to say nothing of the innumerable published works concerning Handel that have appeared in the nearly two centuries since his death. He has not, of course, overlooked the invaluable contributions of Burney, Chrysander, Flower, Mainwaring, Mattheson, Robinson, William C. Smith, Streatfield and the host of other researchers who worked the mine before him. The bibliography runs to 24 pages.

The word "exhaustive" seems barely adequate for this compendium. It is a colossal monument to patience and fortitude. It is also a priceless source book and work of reference. I cannot completely agree with the publishers, however, that it is "infinitely more alive" and "more readable" than the ordinary biography. Made up, as it is, of thousands of disjointed, sometimes totally unrelated items, some short (like: "Walsh advertises *Orlando* transposed for a Common Flute," *Daily Journal*, 25th May 1733"), the work resembles a great scrapbook, classified only chronologically and thus requiring constant refocusing of the reader's interest and attention. Also, for all its volume of meticulous detail, it reveals surprisingly little of the heart of the soul of its subject or, for that matter, of the music wherein the subject's claim to fame resides.

These are serious omissions in a book of biography, but the sheer weight (and undoubted accuracy) of the documentary material are sufficient to assure Deutsch a permanent place on the shelf of any student of Handel or of the mores of music in 18th-century England.

—R. E.

CONTESTS

BENJAMIN AWARD. Auspices: New Orleans Philharmonic-Symphony Society. For an orchestral work of tranquil nature. Award: \$1,000 and performance. Address the society at 605 Canal St., New Orleans 16, La.

ERNEST BLOCH AWARD. Auspices: United Temple Chorus. For a work for three-part women's chorus, the text to be taken from or related to the Old Testament, with or without incidental solo. Award: \$150, publication, and performance. Deadline Nov. 15, 1955. Address: United Temple Chorus, Box 84, Woodmere, New York.

GRAND PRIX VIENNA DA MOTTA. Open to pianists of all nationalities, between the ages of 16 and 35. Cash award and several engagements by various concert societies in Portugal. Deadline: Oct. 1, 1955. Address: Concurso Musical Internacional Grande Prémio Vienna da Motta, c/o 19, Rua Arriaga, Lisbon, Portugal.

GUIDO D'AREZZO INTERNATIONAL POLYPHONIC COMPETITION. Auspices: Associazione Amici della Musica, Arezzo, Italy. Held in August. Open to amateur choral groups, which will be furnished food and lodging during their stay in Arezzo. First prizes totaling 650,000 lire. Address: Mario Salmi, chairman, executive committee of the competition.

ORGAN COMPOSITION CONTEST. Auspices: American Guild of Organists. For an organ work of practical length and usefulness, larger forms excluded. Open to any musician residing in the United States or Canada. Award: \$200 and publication. Deadline: Jan. 1, 1956. Address the guild at 630 Fifth Ave., New York 20, N. Y.

STOCKBRIDGE SCHOOL COMPOSITION CONTEST. For a choral composition of at least six minutes duration technically within the means of a high

school chorus. Award: \$100 and public performance. Deadline: Sept. 6, 1955. Address: Music Department, Stockbridge School, Interlaken, Mass.

Fromm and Guggenheim Awards Announced

The John Simon Guggenheim Memorial Foundation recently awarded 11 grants for further study in history of music and composition; and five composers have received awards from the Fromm Music Foundation.

Listed for Guggenheim grants in history of music are Yuri Arbaty, Chicago, Ill.; Harold Courlander, New York City; Noah Greenberg, New York City; Frederic Ramsey, Jr., Stockton, N. J.; and Walter L. Woodfill, University of Delaware; musical composition—Walter E. Aschaffenburg, Oberlin, Ohio; Henry Brant, New York City; Peggy Glanville-Hicks, New York City; Hall Franklin Overton, New York City; Russell Smith, New York City; and Hugo Weisgall, Baltimore, Md.

Compositions awarded by the Fromm Foundation were a Mass by Lou Harrison; "The Stars" by Alan Hovhaness; Quartet No. 1 by Jerome Rosen; "Lorca Romanzen" and Missa Brevis by William Killmayer; and Quartet No. 1 by Ilhan Usmanbas. All the works received performances at the Metropolitan Museum of Art on May 7 and 8, and will be considered for publication and recording.

Bennington Schedules Composers Conference

BENNINGTON, VT.—The tenth annual Composers Conference and Chamber Music Center will be held at Bennington College from Aug. 17 to 31, and will present performances of works by composers participating in the conference. Alan Carter, conductor of the Vermont State Symphony, will head the conference.

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Wallingford Riegger

continued from page 8

of this method are found in the opening measures of String Quartet No. 1, in the first and last movements of Symphony No. 3, in the theme of Variations for Piano and Orchestra, in Duos for Woodwinds, and in "The Twelve Tones" and "Shifted Rhythm", of "New and Old." Another characteristic is that the composer does not feel bound to remain within the strict limits of the row in any of his compositions. In "Dichotomy" there are numerous instances of complete abandonment of the row for a number of measures, with the row appearing thereafter, perhaps, in only one of the voices, the other voices being free.

In "Shifted Rhythm" there is an unaccompanied melody in the first measure that contains the first eight notes of the tone row. In the second measure this unaccompanied melody continues with the third, fourth, fifth, sixth, seventh and eighth notes of the row. In the third measure the unaccompanied melody has the fifth, sixth, seventh, eighth, ninth, tenth, 11th and 12th notes of the row. We see that the composer feels no compulsion to complete the row before repeating the pitches.

Riegger employs the tone rows in inversion, retrogression and inverted retrogression in most of his compositions; but, as we have pointed out, he uses tone rows with great liberty or simply not at all.

This composer generally uses traditional forms in his compositions, but with great freedom. Sonata form, rondo form, variation form and ternary form are the most frequent. It is customary for him to announce his material at the beginning of a composition, often in one or two very short themes or motives, sometimes in a 12-tone row, and then to develop this thematic material with the greatest skill. Themes of striking character are drawn by Riegger

from small fragments, which, at their first appearance, may impress the listener as not particularly significant. At times, small and apparently unrelated fragments of melody, harmony and rhythm are combined, and an interesting and significant theme emerges.

Riegger's development of basic materials recalls the craft of the 15th-century composers, and of Bach. Imitation, exact or sequential, is constantly used, as are the devices of augmentation, diminution, inversion, retrogression, and rhythmic transformation. The clever use of these devices sometimes makes the recognition of a returning theme uncertain, and the classification of form correspondingly difficult. However, this also makes the music of Riegger an interesting study for the analyst, as well as for the musically intelligent listener.

In most of the compositions tonal centers can be said to be rather vague, and little use is made of modulation as a device to achieve formal contrasts. It appears that Riegger achieves contrast chiefly by the juxtaposition of contrasting matter. Those compositions that do clearly outline tonal centers modulate freely, with no apparent preference for nearly related keys. The Trio for Piano, Violin and Cello and the Finale from "New Dance" afford examples of this.

The works based upon tone rows differ from one another in structure, for Riegger does not favor any one particular form in compositions of this type.

Another characteristic of the composer's methods is what he calls "organic stretto". This is similar to the treatment of a theme in the stretto of a fugue in that one section of a composition overlaps another section. For example, a second theme may begin before the first theme has ended. Pages 32 and 33 of "Dichotomy" contain an illustration of this technique.

Riegger's melodic phrases are usually only two or three measures in length; there are some long phrases, but these are exceptional. Some of his compositions are based upon themes not even a phrase in length. Cadences at the end of the phrases are achieved by held notes, a diminishing of melodic activity, or a rest. There is seldom an implied harmonic cadence of any sort.

This composer's favorite melodic interval appears to be the minor second. Chromatic melodies and chromatic connecting passages are characteristic features of his works, and

semitones abound; also, in his 12-tone rows, chromatic melodies are frequently present as contrapuntal or accompanying devices. Octave displacement of conjunct movement is typical of Riegger's composition, so that the straight-line contour of a scale-wise melody often becomes a zig-zag contour of large leaps. Intervals larger than an octave occur less often than might be expected. Of the intervals larger than an octave, the most frequently used is the ninth.

Most of Riegger's melodies have a wide compass. Rests are an integral part of over half of his melodies, and rests followed by notes of short duration are characteristic of his technique. The contour of his melodies follows no well-defined curve, all types of melodic contour being present.

The manner in which Riegger uses rhythm is one of the distinguishing marks of his music. The most complex rhythmic patterns are so skillfully used as to appear perfectly natural and logical. The rhythmic pattern of the ground bass of the Finale from "New Dance" is, for example, a haunting rhythm likely to remain in the listener's memory. Much of the rhythmic interest in this composer's music is created by the alternation of agreement and disagreement between the rhythm and the meter. Sixteenth and 32nd notes often separate sections of eighth and quarter notes. There are many passages of repeated notes or chords, used in rhythmic patterns, which apparently are present solely to create rhythmic interest. Sometimes all instruments play the same rhythmic pattern, and sometimes two or more rhythmic patterns are played simultaneously.

One of the composer's favorite rhythmic devices is that known as shifted rhythm, in which a note or group of notes, when repeated, occupies a different place in the measure. Sometimes an entire theme is thus shifted, as witness the passacaglia theme in "Dichotomy". Here the first statement of the theme begins on the first beat of the measure, the second statement begins on the second beat of the measure, the third statement on the third beat, the fourth statement on the first beat again, and so on.

The composer has a great many tempo changes in his compositions. His tempo indications are, in most cases, very exact. Even indications such as *poco mosso* are often accompanied by metronome marks.

The number of meter changes varies with each composition. A few remain in the same meter throughout, whereas a few change meter at least 100 times. Most of the larger compositions have approximately 20 or more changes in meter.

In some compositions two time signatures are used simultaneously. For example, in the "Study in Sonority", 9/8 is combined with 3/4, and 6/8

with 2/4. The usual time signatures of 2/4, 3/4 and 4/4 are those most often used. Quintuple and septuple meters are present now and then, as well as compound meters. Unusual time signatures are not often used, but there are instances of 2 1/2/4, 11/16, and 1/4 time.

The excellent technical command Riegger has over his tonal materials, while it is impressive, cannot be said to be the sole reason for his success. His present enviable position as a composer is undoubtedly largely due to the wide emotional appeal of his works to musically intelligent listeners. This wide appeal is not the result of writing down to anyone, for the composer has followed his inner convictions without regard for passing fads or immediate recognition. Had the achievement of popularity been his goal, he would scarcely have changed his style from the quasi romantic impressionistic to the more radical style of his "Study in Sonority" and Suite for Flute Alone. Many composers would have been tempted to continue composing in the older, more easily understood style, especially after winning prizes for compositions in this style, as Riegger did.

No composer today uses more radical techniques than those Riegger presently uses. He is as advanced as any composer, living or dead. He has not restricted himself to a few techniques of this century but has used them all. He has not tried to prove any special theory, being more concerned with the composition of good music. He has, however, actively defended music composed in the more radical style. His article "In Defense of Modernism: A Reply to D. C. Parker" (MUSICAL AMERICA, September, 1932) is a defense of the modern techniques of composition.

Jean Madeira Leaving On European Tour

Jean Madeira, contralto of the Metropolitan Opera House, sails on May 27 for Europe, where she will make an extended tour, appearing in major opera houses and on the concert stage throughout the continent. She will make her debut as Carmen in Munich on May 5, followed by appearances at the Royal Opera House, Covent Garden, as Erda in "Das Rheingold" and "Siegfried". After singing Orfeo in Gluck's opera at Brussels' Théâtre Royal de la Monnaie on May 5, Miss Madeira returns to Covent Garden for additional performances of the Wagner operas. Following her appearance on BBC Television with Tito Gobbi, Miss Madeira, accompanied by her husband, Francis Madeira, conductor of the Rhode Island Philharmonic, will fly to Salzburg to begin rehearsals for the festival, where she will appear in four performances of Pfitzner's "Palestrina". Alternating with her Salzburg role, Miss Madeira will be heard in "Salome", "Electra", and "Das Rheingold" at the Munich Festival. After a concert tour of Sweden and Denmark, she will sing Amneris in the third performance of the opening week of the reconstructed Vienna State Opera House in November.

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LECTURE-DEMONSTRATIONS IN VOICE by Mack Harrell, Metropolitan Opera baritone, from June 21 to June 27.

CLINIC IN CHORAL TECHNIQUE with Margaret Hillis, director of the Concert Choir of New York, as Guest Conductor July 11-13.

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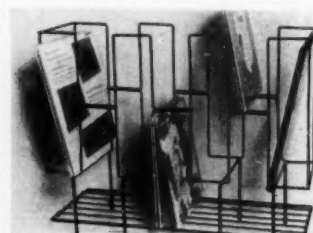
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CELLO CAKE. A cake shaped like a cello with 25 candles is a feature of the 25th anniversary celebration of the Kitchener-Waterloo (Ontario) Community Concert Association. Left to right are Humphrey Douless, vice-president of Columbia Artists Management, guest speaker at the dinner; C. C. Parsons, of Barrie, first president; Mrs. Henry C. Krug, retiring president, and Vincent Thiele, former president



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NFMC

continued from page 3

ought to have at least four or five performances a season."

John Tasker Howard said that much of the credit for improvement in public recognition of the American composer in the past half century should go to the federation. The federation has made constant demands upon orchestral conductors and concert artists alike to include American music in their programs. Mr. Howard also mentioned the federation's prizes and commissions, which have helped to bring the American composer to prominence.

"Opera study is improving in the United States in many ways, not only through clubs all over the country but by a more indirect method when all the people listen to radio and see it and hear it on television," stated Mrs. Frank A. Johnson, of Salt Lake City, chairman of Opera-Study for the federation. She also referred to the great advance made by "grass roots" opera groups and the opportunities they offer to talented young people.

Reporting on National Music Week in 1954, Mrs. M. Cedric Dowling, of Jackson, Mich., said that detailed reports of club co-operation had come from 355 cities in 27 states.

Joel Belov, head of the string department at the University of Miami, spoke briefly on "Strings in Tune with the Times", at the open meeting of the Student Division.

Ruth Bradley, chairman of the committee endeavoring to have Edward MacDowell's name inscribed in the Hall of Fame, brought petitions bearing the signatures of 12,495 members of the federation, urging MacDowell's election.

In indicating the trend that she thought the future program of the federation should take, Mrs. Miller said: "We ask for more and more participatory music, more self-made music. We wish for a return to simplicity in musical form, for some semblance of the melodic line, the very substance of which has ever been and ever will be the only permanent basis for good music."

The federation resolved to use its trained leadership in its efforts to introduce more music education into adult discussion groups everywhere. To relieve the dearth of string players now evident in many of the nation's centers, the federation also resolved to continue to urge music students to study stringed instruments. The ten-day session came to a close with a formal banquet in Bayfront Auditorium, with Mr. Spaeth as master of ceremonies. It was announced that Columbus, Ohio, had been chosen for the next biennial convention, in 1957.

American Organization To Help Bayreuth

A new organization, The American Friends of Bayreuth, was formed recently for the purpose of raising funds to help restore the Wagnerian Festspielhaus in Bayreuth. It is estimated that \$75,000 will be needed to remove the dry-rot from the framework and roofs, to replace the deteriorated wooden stage structure with one of steel and concrete, and to make other repairs on the 1898 equipment now in use.

Thirteen artists who have sung in Bayreuth are among the 50 sponsors of the organization. The group includes Karen Branzell, chairman; Dezzo Ernster; Herbert Janssen; Alexander Kipnis; George London; Lauritz Melchior; Regina Resnik; Lise Sorrel; Eleanor Steber; Set Svanholm; Astrid Varnay; Ramon Vinay; and Robert Bernauer. Officers are Howard W. Elkinton, pres-

ident; John B. Davison, vice-president; George Hanstein, secretary and treasurer; and Mrs. Hazel Post Gillette, assistant treasurer. Elsie I. Sweeney is the direct contact between the American organization and Bayreuth. Contributions may be sent to Howard W. Elkinton, Carl Schurz Memorial Foundation, 420 Chestnut Street, Philadelphia, Pa.

Wittnauer Choraliers Plan Next Season's Tour

The Wittnauer Choraliers, 24-member male chorus, will tour the United States next season beginning Feb. 5 and continuing through March, it was announced by Clarence E. Cramer, manager. The chorus, under the direction of Eugene Lowell, will travel with four soloists and two pianists. In February engagements are scheduled in New Jersey, Delaware, Virginia, West Virginia, Kentucky, Tennessee, Alabama, Mississippi, Louisiana, Arkansas, and Texas. In March the group will be in Oklahoma, Colorado, Kansas, Missouri, Iowa, Nebraska, North and South Dakota, Minnesota, Wisconsin, Illinois, Michigan, Indiana, Ohio, and New York. The Choraliers are heard five evenings weekly, Mondays through Fridays, on the full CBS Radio Network, and on the CBS-TV shows Thanksgiving and Christmas. On April 24 they completed their seventh season of broadcasts, having been contracted to return to the air in September.

The Longines Symphonette, which was listed in the Group Attractions on Tour (Special Issue of MUSICAL AMERICA) as under the management of Columbia Artists, is exclusively managed by Mr. Cramer, who has been their manager since their first season. The same list also should have included Clarence Cramer's Opera Festival, a group of singers, including Metropolitan Opera artists, who assist symphony orchestras, choral societies and colleges to give "Aida" or "Faust" in full. Also offered are the cast and a pianist for a "Gala Night at the Opera", a stage attraction for concert courses, giving the Garden Scene of "Faust" in English, fully staged and a miscellaneous concert.

Sonotone Develops New Ceramic Cartridge

New ceramic phonograph cartridges, which are said to bring high-fidelity performance to conventional record players for less than \$10 and are suited for "do-it-yourself" installation, have been developed by the Sonotone Corporation, hearing-aid manufacturer and originator of the ceramic pickup. All the new Sonotone cartridges can be used without the help of equalizers, preamplifiers or other components necessary in many high-fidelity installations.

Jacques Singer Conductor in Corpus Christi

CORPUS CHRISTI, TEX. — Jacques Singer is conductor of the Corpus Christi Symphony, not Frederick Vajda as was stated in the orchestral listings in the Special Issue (Feb. 15) of MUSICAL AMERICA.

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OBITUARIES



Hermann Weigert

HERMANN WEIGERT

Hermann Weigert, 64, operatic coach with the Metropolitan Opera for 13 years, died on April 12 of a heart ailment in Lenox Hill Hospital. Since 1947 he had served as accompanist for his wife, Astrid Varnay, Metropolitan Opera soprano, and had taught privately.

Mr. Weigert began his career in his native Germany, joining the Berlin Staatsoper in 1914 as assistant conductor, and also teaching at the Berlin Hochschule. He left both posts in 1934 to join the Metropolitan as coach and assistant conductor.

Also while in Germany he introduced and was conductor and adaptor of the highly successful *Kurzoper*, the first abridged recordings of opera ever known in Europe. He was at the same time associated with such now-familiar American musical figures as Dimitri Mitropoulos, Hans Schwiager, Kurt Adler, and Frieder Weissman.

A specialist in the works of Wagner and Richard Strauss, he became the leading coach in the German wing of the Metropolitan, helping to prepare Kirsten Flagstad for her first performances there. He also worked in close collaboration with Lauritz Melchior and Artur Bodanzky.

In 1947, Mr. Weigert resigned from the Metropolitan in order to travel and to work musically with his wife, whose sole operatic teacher he had been since 1939. Their partnership included recordings for Deutsche Grammophon and Remington, operatic performances in Germany, and recitals throughout the United States.

In recent years Mr. Weigert had assisted Mr. Mitropoulos in preparing memorable concert presentations by the New York Philharmonic-Symphony of Strauss's "Elektra", Berg's "Wozzeck", and operas by Milhaud and Ravel. For the past two summers, he was an artistic advisor at the Bayreuth Festival, where his lifelong interest and predilection for Wagner music-dramas found full expression.

Surviving, besides his wife, are two children from a former marriage, Hans and Anne.

GEORGE DASCH

CHICAGO.—George Dasch, 79, conductor of the Chicago Business Men's Orchestra for 21 years, died here on April 12. He was to have given his last concert with the group on April 30, after which he would have assumed the position of conductor emeritus. Cincinnati-born, Mr. Dasch began his career in Chicago as second violinist with the Theodore Thomas Orchestra in 1898, remaining with it, after it became the Chicago Symphony, until 1923. In 1921 he co-founded the noted Little Symphony of Chicago. He taught at Northwestern University for 17 years, also conducting the university symphony. He had held conducting posts in Joliet, Ill.; Waterloo, Iowa; and Evansville,

Ind.; and he was a member of several string quartets.

GENNARO M. CURCI

LOS ANGELES.—Gennaro Mario Curci, 66, brother-in-law and voice coach of Amelita Galli-Curci, died here on April 13 at his home. He had also been voice coach for other noted singers, among them Tito Schipa and Beniamino Gigli. He studied music at the St. Cecilia Conservatory in Rome and began his operatic career in Naples in 1910. He came to the United States with Mme. Galli-Curci in 1917. Also known as a playwright, composer, and actor, Mr. Curci had one of his plays produced on Broadway in the 1930s. He is survived by his wife, Elvira Curci-Caccia, and a son, Louis.

AUGUSTA S. TOLLEFSEN

Mrs. Augusta S. Tollefsen, 70, pianist and original member of the Tollefsen Trio, died in Brooklyn, N. Y., on April 9. Born in Boise, Idaho, Mrs. Tollefsen made her American debut with the New York Symphony Society in 1906. With her husband, Carl H. Tollefsen, violinist, and Michael Penha, cellist, she formed part of the Tollefsen Trio. Surviving are her husband; a daughter, Mrs. Alma Drake; and three sisters.

OSCAR A. GOLDSCHMIDT

Oscar Alfred Goldschmidt, former conductor of the Royal Opera in Kassel, Germany, died March 11 in New York. Born in Hamburg and a student in Karlsruhe, Germany, Mr. Goldschmidt migrated to Victoria, B. C., where he conducted a music school. He moved to the United States before World War I. Mr. Goldschmidt's uncle was Otto Goldschmidt, husband of Jenny Lind. Surviving is his widow, Rita.

LUTIE GOLDSTEIN

SAN FRANCISCO, CAL.—Lutie Goldstein, 88, patron of music in San Francisco for many years, died in the Mark Hopkins Hotel here on April 30.

RUSSELL AMES COOK

BANGOR, ME.—Russell Ames Cook, 57, conductor of the Portland Symphony for 14 years until his retirement in 1951, died in a hospital here on March 22.

Ballet Theatre

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colleagues. At the performance of Fokine's "Les Sylphides" on April 27, Patricia Bowman and Nina Stroganova (both members of Ballet Theatre in 1940) returned as guest artists. Anton Dolin was as lusty as ever in the title role of Fokine's "Bluebeard", revived by Dimitri Romanoff, which was given on April 23.

The revival of Fokine's "Petrushka" was not especially happy, despite Yurek Lazowsky's masterly performance of the title role at some performances. But Herbert Ross's macabre "Caprichos" (after Goya) was as disturbing and searching in its emotional effects as ever. Ruth Ann Koesun's performance as the lifeless girl remains a *tour de force* that few artists could match, and Catherine Horn, Jenny Workman, Lupe Serrano, John Kriza, Mary Burr and the others were all superb in it. Lichine's "Graduation Ball" was enchantingly performed, with Fernand Nault and

Job Saunders excelling themselves as the Headmistress and General. Miss Koesun was a beguiling Mistress of Ceremonies, and Mr. Lichine a vivacious (if somewhat corpulent) First Junior Cadet.

One of the highlights of the season was Erik Bruhn's first performance of the role of Albrecht, in the "Giselle" with Miss Markova on the afternoon of May 1. Mr. Bruhn (a true *danseur noble*) has emerged into full star quality and authority this season. He has a splendid technique, aristocratic style, and growing resourcefulness of temperament. In "Les Sylphides", in "Theme and Variations" (with Lupe Serrano), in "Designs With Strings", in the "Black Swan" pas de deux (with Miss Kaye), in "Mam'zelle Angot", and in other works, he was superb. Together with Sonia Arova and Lupe Serrano, he revealed new powers during this series of taxing performances.

In closing, I must pay tribute to Alicia Alonso and Igor Youskevitch (who have been mainstays of Ballet Theatre for many years) for a series of performances as faultless and noble as one has come to expect from them. In "Giselle", in "Theme and Variations" and in other works, they frequently came as close to perfection as it is given to mortals to come.

Many other admirable artists in the company must remain unmentioned for their part in this resume of an enormously rich season. The performances were often poorly rehearsed; the repertoire might have been more discerningly chosen (omitting such bores as "The Capital of the World", "Aleko", and "Mam'zelle Angot"); but, all in all, this was a memorable theatrical experience. Let us hope that Ballet Theatre will be inspired to keep up its standards.

Revivals of Aleko And Pas de Quatre

Leonide Massine's "Aleko", last seen here in 1948, was revived by The Ballet Theatre on the evening of April 17. Marc Chagall's fanciful, vivid backdrops for the turbid action provided the major pleasure of the work, although a few of Massine's passages are both inventive and lovely to look at. The intensity of Erik Bruhn's miming in the title role was very exciting, and Alicia Alonso, as Zemphira, handled her bravura role brilliantly. John Kriza, as the Young Gypsy, and Job Sanders, as Zemphira's Father, were ciphers in roles that require more temperament to give them any flavor.

The evening's second revival was Anton Dolin's justly admired recreation of a famous dance event, "Pas de Quatre". As Mme. Taglioni, Alicia Markova moved like a dream and invested her performance with the most precisely delicate maliciousness. Nora Kaye, Sonia Arova, and Annabelle Lyon rounded out the quartet, dancing with a beautifully precious style and lightweight mockery.

An inspired performance of "Pillar of Fire", with Miss Kaye, Lucia Chase, Antony Tudor, and Hugh Laing, had Barbara Lloyd as the Youngest Sister for the first time. If Miss Lloyd's dancing lacked the fullest degree of poise and sharpness, it still represented a creditable achievement. A gay and lively version of "Fancy Free" completed the bill. Muriel Bentley returned as guest artist to dance her original role as the first Passer-by. Scott Douglas, Eric Braum, John Kriza, and Paula Lloyd had the other principal roles, with Daniel Saidenberg giving full value to the Bernstein score. —R. A. E.

Hayward and Angelières Presented by Society

Thomas Hayward, tenor, and the Angelières, harp ensemble, were presented April 15 in the fifth and last concert of the Harlem Philharmonic Society in the Grand Ballroom of the Waldorf-Astoria Hotel.

Stokowski Conducts Miami Symphony

MIAMI.—The climax to date of the most active music season in many years was the appearance here of Leopold Stokowski as guest conductor with the University of Miami Symphony at the Miami Beach and Dade County Auditoriums March 13-14. "You have one of the finest orchestras I have conducted both here and abroad," said Mr. Stokowski to the members of the orchestra. And, indeed, this praise was warranted, for the Prelude and "Love Death" from Wagner's "Tristan and Isolde" and the Fourth Symphony of Tchaikovsky were performed with unusual tonal balance and brilliance.

The first Inter-American Cultural Exchange opera was sponsored by the Opera Guild of Greater Miami when it presented The Mexican Opera Group in two performances on March 19 at the Dade Auditorium. The opera was "La Serva Padrona", by Pergolesi. The three characters were expertly portrayed by Betty Failla, Umberto Pazos, and Guillermo Martinez. The small orchestra of string players was conducted by Uberto Zanolli. Arturo di Filippi was the artistic director.

The Singing Boys of Mexico, under the direction of Romano Picatti, was the Miami Civic Music Association's attraction on Feb. 25. The Duke University Men's Glee Club gave a concert at the Dade Auditorium March 31, under the auspices of the Coral Gables Kiwanis.

The Ballet Guild of Greater Miami presented its spring concert, under the direction of Thomas Armour, April 2 at the Dade Auditorium. The Ballet Guild Orchestra provided accompaniments for the five ballets, under the capable conducting of Vasilios Priakos. With Walter Abel as narrator the University of Miami Symphony, under the direction of John Bitter, gave its final concert for young people April 1.

The Friends of Chamber Music of Miami has announced a new series of chamber-music concerts to be presented here next season at the White Temple Church. The ensembles engaged for this series include the Paganini Quartet, the Beaux Arts Trio, and the Virtuosi di Roma.

As a tribute to Bolivia on a Voice of America production, the University of Miami Symphony, under John Bitter, with Zino Francescatti, violinist, gave a pair of concerts March 27-28 before a large and interested audience. The "New World" Symphony by Dvorak, showed excellent preparation. Mr. Francescatti chose the Mendelssohn Concerto, in which the artist brought into play all the sterling attributes for which he is famous.

The Cincinnati Symphony, under the direction of Thor Johnson, at the Dade County Auditorium on March 12, was another event offered by the Miami Civic Music Association. The program included works by Tchaikovsky, Handel, Mendelssohn, and Sibelius. Thor Johnson displayed an exquisite sense for nuances, precision and proportion of rhythm.

—ARTHUR TROOSTWYK

New Jersey Oratorio Group Presents Bach Mass

BLOOMFIELD, N. J.—Bach's Mass in B minor was presented by the Oratorio Society of New Jersey on May 11 at the Bloomfield High School. Clarence Snyder, the group's founder and permanent conductor, directed the 100-voice chorus and orchestra. The soloists included Janet Southwick, soprano; Margaret Tobias, contralto; John McCollum, tenor; and Chester Watson, bass. On June 28 in Montclair the group will present Frank Scherer's "Choral Contemplation on the Crucifixion", a work given its world premiere by the society earlier in the season.

Philadelphia

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orchestra gave a superb performance of this still controversial musical landmark. Ervin Laszlo was the soloist, playing the Schumann Piano Concerto with brilliant technical security. The Beethoven Seventh completed the program.

Two concerts by the Philadelphia Orchestra, in special series, occurred as the Pension Foundation program took place on March 27, and the final Student Concert occurred on March 30. The first, labeled Virtuosi di Philadelphia, presented groups of instruments in a variety of compositions. Richard Strauss's Serenade for Wind Instruments, Giovanni Gabrieli's Sonata Pian e Forte for brass alone, Milhaud's Concerto for Percussion and Small Orchestra, and Paganini's "Perpetual Motion" for first violins, featured various groups. The concert concluded with Bela Bartok's superb Concerto for Orchestra. The Student Concert featured the 20-year-old Peruvian pianist Teresa Quesada, who gave a brilliant and altogether assured performance of the Tchaikovsky Piano Concerto No. 1. Her success was unquestioned.

On March 29, Rudolf Kirschny and William Primrose combined in a very successful joint recital at the Academy. Beethoven's Notturmo and Brahms's Sonata in F minor found these artists at their best.

On April 13, the Society of Ancient Instruments launched a three-day festival at the Academy of Fine Arts, presenting pieces by Palestrina, Bach, Torelli, Telemann, and others. Jacob Krachmalnick and Lorne Munroe, concertmaster and first cellist of the Philadelphia Orchestra, were the outstanding soloists under the direction of Maurice Ben Stad. On April 1, Puccini's "Messa di Gloria" was presented for the first time here, at the Academy of Music by the Collegiate A Cappella Choir, Eugene Wayman Jones conducting.

City Opera

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used his pleasant lyric tenor voice to good advantage in the love scene (before the play becomes the thing). Mr. McChesney at first seemed a little ill at ease as Canio; his voice, somewhat constricted in the earlier part of the opera, gained in richness, power and expressiveness in the latter half. The familiars in this cast were Gloria Lind, as Nedda; Cornell MacNeil, as Tonio; and Michael Pollock, as Beppe. Emerson Buckley con-

ducted with authority and understanding. —R. K.

La Traviata, April 17, 2:30

Everett Lee made his debut with the New York City Opera as conductor of "La Traviata", the first Negro to conduct at a major opera house in this country. Mr. Lee made an excellent impression. He conducted with a thorough knowledge of the score, and the balance between the singers and the orchestra was remarkably well kept. The performance had no slow moments, and his consideration of the singers, though at no time impairing the Verdi score, showed great authority. Principals in the cast included Eva Likova, as Violetta; Cornell MacNeil, as the elder Germont; and Rudolf Petrak, as Alfredo. —A. R.

Other Performances

The March 31 performance of "The Merry Wives of Windsor" was reviewed in the April issue of MUSICAL AMERICA. In the April 1 "La Traviata", Bernard Green made his debut with the company, as the elder Germont. Margery MacKay sang the role of Suzuki for the first time in the April 2 presentation of "Madama Butterfly". On April 3, the matinee of "Rigoletto" offered the debuts with the company of Nadja Witkowska, as Gilda; Philip Bond, as Sparafucile; and Joshua Hecht, as Monterone. Peggy Bonini sang her first Adele in "Die Fledermaus" on April 9, and Emily Cundari was heard as Micaela for the first time in the April 14 "Carmen". Gilbert Russell, as Fenton, and Madeline Chambers, as Ann, joined the production of "The Merry Wives of Windsor" on April 13. In the company's final performance of the season, "La Bohème", on April 17, John Reardon sang the role of Alcindoro for the first time.

Florence

continued from page 7

Donizetti's "L'Elisir d'Amore" was charmingly produced under Franco Ghione. The Sunday afternoon show, played to a full house of children, had a lighthearted, carnival atmosphere which was welcome after the solemnity of "Parsifal". Giuseppe Taddei's bouncing interpretation of the roguish Dulcamara was supreme, only equaled by the wonderfully smooth, effortless singing of a substitute singer—Nicola Monti, playing Nemorino.

The remaining production, "La Bohème", would be too familiar to bear comment but for the extraordinary freshness and vitality with which Emidio Tieri renewed it.

—REGINALD SMITH BRINDLE



Harley Hoffman

SPECIAL ASSISTANT. Ruth Slenczynska, at typewriter, helps out at campaign headquarters of the Sandusky (Ohio) Civic Music Association. Shown with the pianist, from left to right, are Rev. Robert F. R. Peters, president; Mrs. Moses Hurwitz, assistant chairman of membership campaign; Florence Kogle, treasurer; Mrs. Edward Lutz, chairman of headquarters committee; Martha M. Smith, Civic representative

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EDUCATION

The New York Singing Teachers Association held the final auditions for its second Town Hall Recital Award on April 10. The winner was Beatrice Krebs, contralto. She was chosen by a committee of judges including Martha Lipton, Ruby Mercer, Robert Russell Bennett, and Frederick Jagel. Constance Eberhart was chairman of the committee in charge. The Association presented the second of its Young Artist's Concerts at Carl Fischer Hall on April 19. Featured were Mary Hill and Mara Shorr, sopranos; and Wayne Scott, baritone. Songs by Solon Alberti, Antonio Lora, Walter Golde, and Fay Foster, members of the Association, were heard in the latter half of the program.

The Composers Concert series offered another program on April 30 in the Carl Fischer Sky Room. Pianists from the studios of May Etts, Marion Bauer, Ina Pihlman, Hedy Spielter, Beveridge Webster, and Rose Raymond, and singers from the studios of Margot Rebeil and Ruth Thompson took part in the presentation. Composers represented in the program were Wallingford Riegger, Miss Bauer, Charles Haubiel, Ethel Glenn Hier, Antonio Lora, John Hausermann, Mary Howe, and Elliot Griffis.

Darrell Peter appeared as piano soloist at the Griffith Auditorium in Newark on April 22, and with Clifford Snyder, bass, gave a joint recital at Gettysburg, Pa., on April 15. He will appear in both solo and joint recitals, with Dorothy Happel, violinist, in Kansas and Oklahoma in May. During July and August he will be director of drama and chorus at The Music Trail, Lake Placid, N. Y.

Martial Singher reports that two of his pupils, Marthe Forget, soprano, and Louis Quilico, baritone, recently won awards: Miss Forget, first prize of the Amis de l'Art, and Mr. Quilico, the Metropolitan Auditions of the Air.

Caroline Beeson Fry, teacher of voice, presented many of her singers in her White Plains, N. Y., studio on the evening of April 13. Those heard included Phyllis Bash, Ruth Junker, Winifred Bearce, Jessie Braden, Jeanne Stoloff, Eva Maevel, Judson Trotter, Mildred Payne, Ann Rosen, Cynthia Warren, Alice Ricaud, and John Beaverstock. Ruth Junker, soprano, was presented in her own recital by Mrs. Fry in her White Plains studio on the afternoon of May 1. Mrs. Fry announces that she will again hold summer sessions in her White Plains studio from June 15 to July 27. Teachers Clinic and Song Interpretation classes will be features. Other subjects comprise Repertoire, Musicianship and Opera classes.

Lola Hayes's pupils Margaret Tynes, soprano, and Eugene Brice, bass, are giving a series of joint recitals in upstate New York colleges this month. Miss Tynes has sung with the New York City Opera, including the role of Mercedes on tour, and in several of the NBC-TV Opera Theater productions. Mr. Brice has also sung with the City Opera, in the chorus of the Metropolitan Opera, and as soloist with the Margaret Hillis Concert Choir and other ensembles.

Boston University presented two of its faculty members in informal recitals recently. Harpsichordist Daniel Pinkham, a member of the music faculty since 1954, presented a program of his own compositions on April 14, at Recital Hall. Klaus G. Roy, librarian and instructor in composition, presented a recorded concert of his compositions with discussion and commentary on April 7.

The Eastman School of Music has announced that Arthur Kraft, tenor, will offer a class in oratorio repertoire as a feature of its summer session, from June 27 to Aug. 5.

Hans J. Heinz reports the following singers from his studio have been active. Richard Cassily appeared in the leading tenor role in "The Saint of Bleeker Street" on Broadway. Madeleine Chambers was a Metropolitan Auditions of the Air winner; she appeared on TV in Opera Cameos and in leading roles with the New York City Opera. Shakeh Vartenissian and Rosalind Elias completed their season with the Metropolitan Opera. Gladys Spector, who for two seasons appeared with the Freiburg (Germany) Opera, will join the company in Braunschweig.

The Opera Workshop, under the direction of Alberta Masiello, assistant conductor of the Chicago Lyric Theater, presented a student performance of Verdi's "Falstaff" on May 8 at the Lillie Devereux Blake Auditorium in New York.

The Fontainebleau Music School in France will receive applications for the Francis Rogers scholarship for voice study up to May 20. Address Iris Friebrock, 139-60 85 Drive, Briarwood, L. I., N. Y.

Rose Raymond has given a number of solo concerts and appeared as guest artist with chamber-music groups at the Brooklyn Academy of Music and in the Weber Piano Quartet with the Tolleson Trio. On April 30 one of her pupils, Pearl Amster, appeared on the program of the Composers' Concert held at Carl Fischer Hall. On May 27 Miss Raymond is presenting three artist pupils in Steinway Concert Hall. Her annual summer course for pianists and teachers is being held at her New York studio from July 5 to 9. An exponent of the Tobias Matthay method, Miss Raymond will give five morning and five afternoon lectures.

The Cleveland Institute of Music will hold its second Summer Opera Workshop from June 20 through July 30 under the direction of Sam Morgenstern. Penelope Draper will teach dramatics and handle the stage direction. Eleanor Frampton will hold dance classes for the students. Four performances, in English, of Puccini's "La Rondine" and an evening of excerpts from the standard operatic repertoire will be presented.

Northwestern University welcomed the noted violinist Joseph Szigeti on April 18-23. Mr. Szigeti presented three lecture-recitals, playing two unaccompanied sonatas by Bach at each.

The Indiana University School of Music presented the premiere performances of Norman Dello Joio's short opera, "The Ruby", on May 13-14. The opera, Dello Joio's second, is based on a story by Lord Dunsany. The University's concert series for the 1955-56 season will present Marian Anderson and Zino Francescatti as soloists, and feature a performance by the Mozarteum Orchestra of Salzburg in commemoration of the 200th anniversary of Mozart's birth. Also on the series will be the Robert Shaw Choral and Orchestra, the Chicago Symphony, the Ballet Russe de Monte Carlo, and the Indianapolis Symphony.

Brandeis University has announced plans for the immediate construction of the Slosberg Music and Art Center on its campus. The quarter-million dollar modern structure has been provided by a grant from the Slosberg Charitable Foundation, and will house a recital hall, classrooms, office studios, and recording rooms.

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Sixth Regional Composers' Forum Conducted by Alabama University

By ROBERT SABIN

MANY months of preparation went into the sixth annual Regional Composers' Forum held at the University of Alabama from April 22 through 24, which brought together composers, conductors, musicians, and critics from many parts of the nation. Orchestral works by 17 regional composers from eight different states were performed. Lukas Foss, this year's guest composer, was present to supervise the production of his opera "The Jumping Frog of Calaveras County" and to rehearse and conduct his choral work "A Parable of Death". Mr. Foss also participated in the Forum's panel discussion on the subject How Abstract Can You Get?—In Music? The other participants were the guest critics Ewing Potteet, of the New Orleans, *Item*, and the writer, representing MUSICAL AMERICA, Burnet Tuthill, composer and director of the Memphis College of Music in Tennessee, acted as moderator.

Guest conductors this year were Joseph Hawthorne, of the Chattanooga Symphony; Arthur Bennett Lipkin, of the Birmingham Civic Symphony; Guy Taylor, of the Nashville Symphony; and Paul C. Wolfe. Roland Johnson, conductor of the University of Alabama Symphony, was a tower of strength through the grueling rehearsals and performances. Guy Fraser Harrison, of the Oklahoma City Symphony, was prevented by illness at the last moment from attending the Forum.

Quality Is High

The quality of the 17 regional works performed was gratifyingly high. Most of them revealed solid competence and several were original and interesting. Some of the composers were still at the student stage; others were mature and nationally known musicians. Composers represented this year were David Ward-Steinman, Hans Barth, and Alice Hunt, of Florida; Robert Sherman and Richard Willis, of Georgia; Parks Grant and William Presser, of Mississippi; Raymond Haggh, Philip Slates, Cyrus Daniel, Burnet Tuthill, and Maxine Hurt, of Tennessee; Robert Cantrick, of Pennsylvania; Johan Franco, of Virginia; Donald Wiley, of Illinois; Gurney Kennedy, of Alabama; and Kenneth Klaus, of Louisiana.

The guest conductors, guest composer, and critics picked the works which they considered outstanding to be repeated at the final concert of the Forum. Their choice fell upon Mr. Willis' Piano Concerto, ably performed by Charlotte McManamon as soloist with the composer conducting; and Mr. Kennedy's Symphony No. 1, First Movement. Both works are vigorous, individual, and thoroughly professional in every respect. Without being self-consciously modern, they also are music of the present, revealing no dependence upon clichés of the past.

It was delightful to observe the enthusiasm with which the members of the University Opera Workshop responded to Mr. Foss at the final rehearsals of his amusing opera. This experience which the students have each year in rehearsing works under distinguished guest composers is invaluable. The performance was conducted by Roland Johnson. In the cast of talented students were Ronnie Freeman, Calvin Coots, Paul Doster, Forrest Wilson, Anna Cate Blackmon, Dewey Camp, and Richard Armstrong. Howard Goodson, of the

University of Alabama art department, had provided a handsome set.

"A Parable of Death" based on a story and poems by Rainer Maria Rilke, translated by Anthony Hecht, is a deeply felt and eloquent work, one of the best that Mr. Foss has given us. It was performed with amazing skill and inspiration by the University of Alabama Chorus and Orchestra, with Arline Hanke, of the vocal faculty, as narrator, and Frederick Loadwick, tenor, as soloist. The work had been thoroughly prepared by Mr. Johnson, and Mr. Foss was free to concentrate on nuances of expression.

The panel discussion resulted in an agreement that there is no such thing as purely abstract music. Every composer wishes to communicate to someone in some way. Even though he may withdraw from the world to meditate and to discover, he returns to it with his music, to share his ideas and feelings with mankind. It was also emphasized that much that seems abstract is merely unfamiliar and hard to understand until the listener has familiarized himself with the composer's language.

Sponsors of the Forum were the Southeastern Composers' League and the University of Alabama Department of Music, College of Arts and Sciences, through the facilities of the Extension Division. Mr. Kennedy, prime mover in all these activities, obtained the original inspiration for the forums from the symposiums held at the Eastman School of Music in Rochester, New York, under Howard Hanson, with whom he studied.

University of Illinois

CHAMPAIGN-URBANA, ILL. — The University of Illinois School of Music held its annual Festival of Contemporary Arts from Feb. 25 through April 3. Among the 30 musical works performed, 14 of them were by native-born Americans. The festival events included a production of the opera "The Boor", with music by Myron Fink, of Chicago, and libretto based on Chekhov's "The Jest", on March 6 by students of the Opera Workshop, directed by Ludwig Zimer. The opera was previously heard in St. Louis, on Feb. 14 during the meeting of the Music Teachers National Association, at which time another opera by a graduate student, "The Prankster" by Robert Wykes, of Champaign, was presented. "The Prankster" had a previous hearing at Bowling Green, Ohio, and was given in the Contemporary Festival series of the University of Illinois last spring. On the same bill with the chamber opera by Mr. Fink were Milhaud's "opéra-minute" "L'Abandon d'Ariane", and Hindemith's "Hin und Zurück".

Louisiana State

BATON ROUGE, LA.—Louisiana State University presented its 12th annual Festival of Contemporary Music from April 3 through May 1. The festival, made up of six weekly concerts, featured performances by the Festival String Quartet, guest artists, and student organizations.

Paganini Quartet

In the March issue of MUSICAL AMERICA it was incorrectly stated that the Paganini Quartet had just completed a tour of 35 concerts throughout the United States and Canada. The article should have stated 85 concerts, believed to be the longest tour ever taken by a string quartet.



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THE following is a listing of music schools in the United States, Canada, and England offering summer sessions. For a listing of summer music camps, which offer recreation and living facilities as well as musical instruction, see the April issue of *MUSICAL AMERICA*, page 10.

American Conservatory of Music, 505 Kimball Hall, Chicago, Ill. June 20-July 30. John R. Hattstaedt, president.

Baldwin-Wallace Conservatory of Music, Berea, Ohio. June 27-Aug. 5. Cecil W. Munk, director.

Boston Conservatory of Music, 26 The Fenway, Boston, Mass. June 27-Aug. 6. Aurelio Greselin, Dean.

Boston University School of Fine and Applied Arts, 705 Commonwealth Ave., Boston, Mass. May 31-July 9 and July 11-Aug. 20. Donald L. Oliver, director of admissions.

Cincinnati Conservatory of Music, Highland Ave., Cincinnati, Ohio. June 13-July 23. William S. Naylor, director.

Colorado College, Colorado Springs, Col. June 20-Aug. 12.

Conservatory of Music, 4420 Warwick Blvd., Kansas City, Mo. June 13-Aug. 6. Wiktor Labunski, director.

Cornell of Iowa Conservatory of Music, Mount Vernon, Iowa. June 27-July 21. Paul Beckhelm, director.

De Paul University School of Music, 64 E. Lake St., Chicago 1, Ill. June 27-Aug. 4. Arthur C. Becker, Dean.

Eastman School of Music, Rochester, N. Y. June 27-Aug. 5. Arthur H. Larson, Registrar.

Hartt College of Music, 187 Broad St., Hartford 5, Conn. June 27-Aug. 5. Samuel Berkman, Dean.

International Cello Centre, Winchester, Hants, England. Maurice Eisenberg, artistic director. Aug. 2-30. U.S. address: Secretary, 119 Cypress St., Maplewood, N. J.

Los Angeles Conservatory of Music and Arts, 845 South Figueroa St., Los Angeles 17, Cal. Master Class in piano given by Rosina Lhevinne, July 15-Aug. 18.

Manhattan School of Music, 238 E. 105 St., New York, N. Y. June 7-July 29. Janet D. Schenk, director.

Music Academy of the West, Santa Barbara, Cal. July 7-Sept. 1. Maurice Abravanel, director.

New England Conservatory of Music, Huntington Ave., Boston, Mass. June 20-July 30. Elwood E. Gaskill, Dean.

New York College of Music, 114 E. 85 St., New York, N. Y. June 20-July 29. Leslie Hodgson, director.

Norfolk Music School of Yale University, Norfolk, Conn. June 26-July 27. Bruce Simonds, director, Sprague Hall, Yale University, New Haven, Conn.

Northwestern University School of Music, Evanston, Ill. June 18-July 30. George Howerton, Dean.

Peabody Conservatory of Music, 17 E. Mt. Vernon Place, Baltimore, Md. June 27-Aug. 6. Reginald Stewart, director.

Pennsylvania College for Women Opera Workshop, Pittsburgh, Pa. June 12-July 10.

Philadelphia Musical Academy, 1617 Spruce St., Philadelphia, Pa. June 27-Aug. 6. Jani Szanto, director.

Royal Conservatory of Music, University of Toronto, Toronto 23, Can. July 4-29. Boris Berlin, director.

San Francisco Conservatory of Music, 3435 Sacramento St., San Francisco, Cal. July 5-29. Adolph Baller, director.

Wheeling Youth Symphony Festival, Wheeling, W. Va. June 13-27. Stefano R. Ceo, director.

Johnson To Conduct Moravian Festival

WINSTON-SALEM, N. C.—The third Early American Moravian Music Festival will be held on the campus of Salem College here from June 20 through 26. Thor Johnson, conductor of the Cincinnati Symphony, will be musical director of the Festival.

The Moravians, who first came to America as missionaries in 1735, played an important role in the founding of American music, composing anthems, songs, and chamber and orchestral music.

The Festivals were initiated by Mr. Johnson at Bethlehem, Pa., in 1950, in order to reacquaint people with these choral and instrumental works, which had lain in obscurity. The present Festival will comprise eight concerts, including symphonies, concertos, sonatas, and choral works, and will feature the performance of six string quintets by Johann Friedrich Peter. The Peter quintets are the oldest known chamber music composed in America.

Hartt College Confers Honorary Degree

HARTFORD, CONN.—A program commemorating the Hartt College of Music's 35th anniversary was presented by the school in its main auditorium here on May 9. The guest of honor was Governor Abraham A. Ribicoff of Connecticut, who received an honorary degree from the school.

The principal address on the program was given by the Rev. Cornelius P. Teulings, St. Joseph College. Other participants on the program were Alfred C. Fuller, president of the board of trustees of the Julius Hartt Musical Foundation; Moshe Paranov, director of the college; Abraham Feldman, member of the board of trustees; Rabbi William Cohen, of Beth David Synagogue; and Rev. Elden H. Mills, a member of Hartt's curriculum committee.

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VOCAL AND INSTRUMENTAL ATTRACTIONS

First Transcontinental Tour

Marie Powers in "The Medium"
preceded by "The Telephone"

Double Bill by Gian-Carlo Menotti

Complete Scenery, Costumes, Orchestra
Personal Direction: Coppicus, Schang & Brown Produced by Lawrence, Kanter & Pratt

American Debut

Mantovani and his new music

The world famous recording maestro
and his orchestra of 45

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The Robert Shaw Chorale

and Orchestra Robert Shaw, Conductor
Personal Direction: Coppicus, Schang & Brown

1st Transcontinental Tour Jan.-Mar. 1956

Arthur Fiedler & The Boston Pops

Personal Direction: Judson, O'Neill & Judd Tour Orchestra

By Popular Demand—2nd American Tour—Fall 1955

Obernkirchen Children's Choir

Introducers of the International Song Hit "The Happy Wanderer"
Personal Direction: Kurt Weinhold Edith Moeller, Conductor

The Paganini Quartet

Personal Direction: Coppicus, Schang & Brown

De Paur's Infantry Chorus

8th Consecutive Season

Personal Direction: Coppicus, Schang & Brown Leonard De Paur, Conductor

Trapp Family Singers

Personal Direction: Coppicus, Schang & Brown Dr. F. Wasner, Conductor

The Great American Quartet

The Men of Song

Personal Direction: Judson, O'Neill & Judd (with pianist)

Philharmonic Piano Quartet

Personal Direction: Judson, O'Neill & Judd

The Carolers Trio

Personal Direction: Judson, O'Neill & Judd

Jane Wilson, Soprano
Jonathan Wilson, Tenor
Eric Carlson, Bass
(with pianist)

The Angelaires

Personal Direction: Kurt Weinhold

Harp Quintet

**Roman Totenberg and his
Instrumental Ensemble**

Personal Direction: Kurt Weinhold Company of Nine

First Transcontinental Tour 1955-56

The Concertmen & Edmond Karlsrud

Personal Direction: Judson, O'Neill & Judd BASS-BARITONE (10 persons)

Golden Age Singers American Debut
of London

Margaret Field-Hyde, Director
Company of 5 in programs of Elizabethan and other music
Personal Direction: Coppicus, Schang & Brown

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Ballet Russe de Monte Carlo

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Mata and Hari and Company

Musical Director: Lothar Perl
Personal Direction: Coppicus, Schang & Brown Dance Satirists

Marina Svetlova Prima Ballerina

with 2 Solo Dancers & Concert Pianist

Personal Direction: Horace J. Parmelee

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Baldwin Piano Pianist

TODD
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Baritone

EUGENE
List
Pianist

GEORGE
London
Bass-Baritone

LOIS
Marshall
Soprano

MILDRED
Miller
Mezzo-Soprano

WILLIAM
Primrose
Violist

Sanromá
Baldwin Piano Pianist

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Steffe
Baritone

POLYNA
Stoska
Soprano

CAMILLA
Wicks
Violinist

CAMILLA
Williams
Soprano

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Soprano
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Ft. Worth, Kansas City Operas*

JUSSI
Bjoerling
Tenor

MARIO
Braggiotti
Pianist

ETHEL BARRYMORE
Colt
Soprano

MISCHA
Elman
Violinist

RUDOLF
Firkusny
Pianist

CARROLL
Glenn
Violinist

SZYMON
Goldberg
Violinist

DOROTHY
Kirsten
Soprano
Metropolitan, San Francisco Operas

NAN
Merriman
Mezzo-Soprano

Lily Pons
Soprano
Metropolitan, San Francisco Operas

TOSSY
Spivakovsky
Violinist

GLADYS
Swarthout
Mezzo-Soprano

Vronsky
& Babin
Steinway Pianos Duo-Pianists

Personal Direction
Kurt Weinhold

ROSE
Bampton
Soprano

FRANCES
Bible
Mezzo-Soprano

WALTER
Cassel
Baritone

NADINE
Conner
Soprano

JON
Crain
Tenor

LISA
Della Casa
Soprano

IGOR
Gorin
Baritone

WITOLD
Malcuzyński
Pianist

DOROTHY
Maynor
Soprano

YEHUDI
Menuhin
Violinist

MONA
Paulee
Mezzo-Soprano

LEONARD
Pennario
Baldwin Piano Pianist

RISE
Stevens
Mezzo-Soprano

YI-KWEI
Sze
Bass-Baritone

ALFRED and HERBERT
Teltschik
Duo-Pianists

ALEC
Templeton
Pianist

ROMAN
Totenberg
Violinist

DOROTHY
Warenskjold
Soprano

FRANCES
Yeend
Soprano

Personal Direction
Andre Mertens

ELENA
Nikolaïdi
Contralto

JENNIE
Tourel
Mezzo-Soprano

Personal Direction
Horace J. Parmelee

MILDRED
Dilling
Harpist

HERMAN
Codes
Pianist

New York Critics Welcome a New Orchestra... BROOKLYN PHILHARMONIA

In a Beethoven Festival, May 3, 5, 7, 1955

SIEGFRIED LANDAU
Conductor

NEW YORK WORLD-TELEGRAM AND SUN

Brooklyn Symphony Makes Its Debut

By LOUIS BIANCOLLI

Brooklyn got itself a new team last night—a 65-piece symphony orchestra that it can call its own.

Over at the Academy of Music, the Brooklyn Philharmonia made its debut in an all-Beethoven program before a proud gathering of Brooklynites.

It was a heart-warming occasion. The crowd was in

NEW YORK JOURNAL-AMERICAN

Brooklyn Philharmonia: Auspicious Introduction

By MILES KASTENDIECK

Brooklyn made a strong bid for renewal of its own symphonic life with the debut of the Brooklyn Philharmonia at the Academy of Music last night. Under the direction of Siegfried Landau the orchestra made an auspicious start with the blessing of Mayor Wagner to launch it on a successful career.



NEW YORK POST

B'klyn Philharmonia Makes Its Debut

By HARRIETT JOHNSON

The Brooklyn Philharmonia made an auspicious start—on what we hope will be a long life—last night at the Brooklyn Academy of Music.

NEW YORK DAILY NEWS

Brooklyn Philharmonia's Debut

By DOUGLAS WATT

Brooklyn, an independent municipality loosely associated with the City of New York, last night gave birth to a new symphonic organization, the Brooklyn Philharmonia, which offered its first concert at the Brooklyn Academy of Music.

2nd Season
begins October 1955
at the
Brooklyn Academy of Music,
Brooklyn, N. Y.



NEW YORK HERALD TRIBUNE

New Brooklyn Orchestra In Debut; Mayor Hails It

By Francis D. Perkins

The Brooklyn Philharmonia, an orchestra which is intended to become a permanent feature of the borough's musical activities, made its debut under Siegfried Landau's conductorship

NEW YORK DAILY MIRROR

Brooklyn Philharmonia Shows Greatness

By ROBERT COLEMAN

A distinguished audience of greater New York religious, civic, business and professional leaders welcomed the birth of the Brooklyn Philharmonia Orchestra in the Brooklyn Academy of Music Tuesday evening. Mayor Robert F. Wagner was among those present at the festive occasion. He made

SOLOISTS

JACOB LATEINER
Pianist

IRENE JORDAN
Soprano

RUGGERIO RICCI
Violinist

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MARKS LEVINE Baldwin Piano O. O. BOTTORFF